



TEL.



CITY HALL.



G.



SAN FRANCISCO.



MONTGOMERY STREET.



P.M.S. & CO'S WHARF-OFF FOR CHINA AND JAPAN



CALIFORNIA STREET.

BERNARD QUARITCH LTD  
 FRANCISCO - CALIFOR  
 CALIFORNIA 2019

# BERNARD QUARITCH LTD

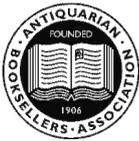
40 SOUTH AUDLEY STREET, LONDON, W1K 2PR

*Tel.:* +44 (0)20 7297 4888  
*Fax:* +44 (0)20 7297 4866  
*e-mail:* a.day@quaritch.com  
*Web:* www.quaritch.com

*Bankers:* Barclays Bank PLC  
1 Churchill Place  
London E14 5HP

*Sort code:* 20-65-90  
*Account number:* 10511722  
*Swift code:* BUKBGB22  
*Sterling account:* IBAN: GB71 BUKB 2065 9010 5117 22  
*Euro account:* IBAN: GB03 BUKB 2065 9045 4470 11  
*U.S. Dollar account:* IBAN: GB19 BUKB 2065 9063 9924 44

*VAT number:* GB 840 1358 54



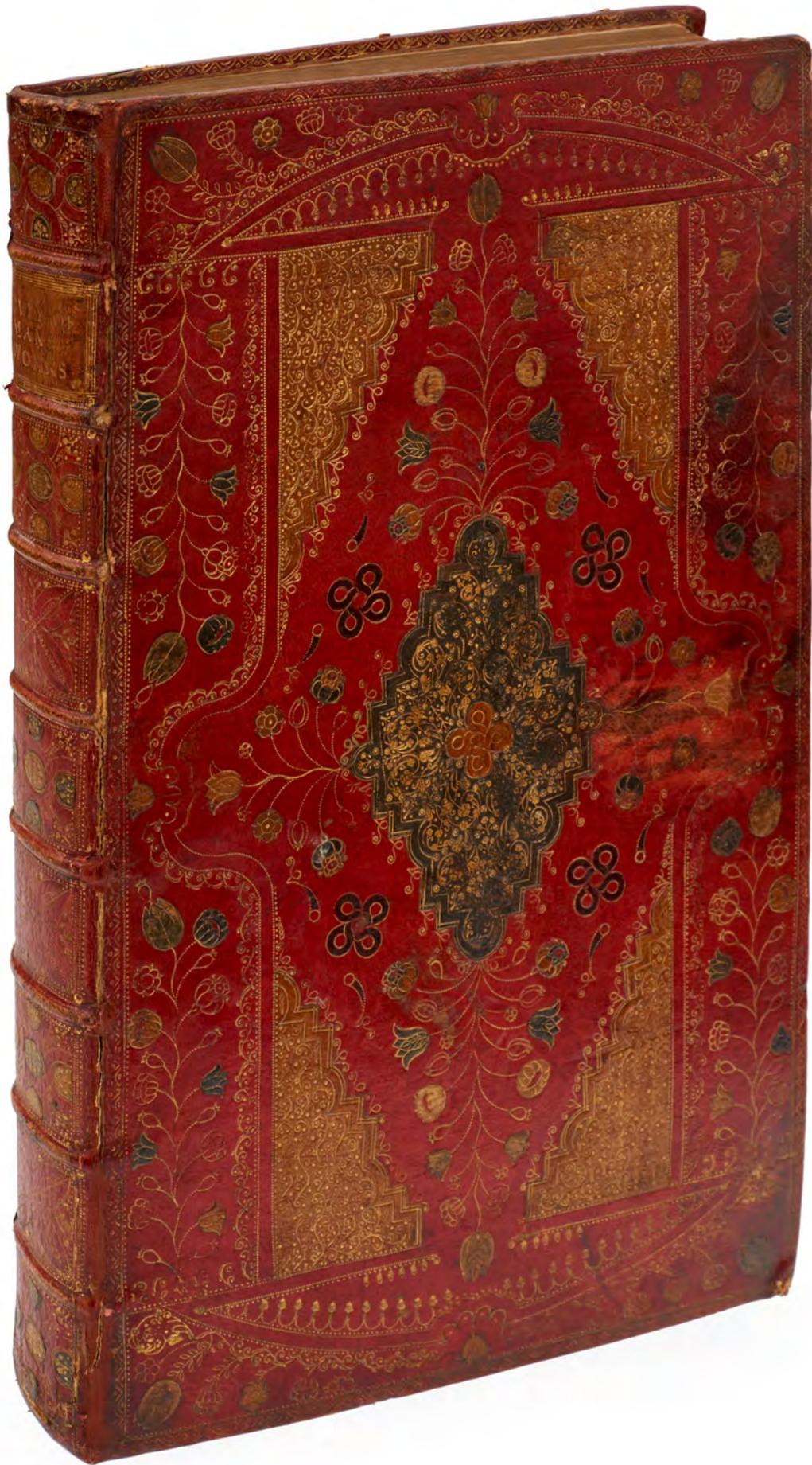


52<sup>ND</sup> CALIFORNIA INTERNATIONAL  
ANTIQUARIAN BOOK FAIR

OAKLAND 2019

BOOTH 1004

FRIDAY 2/8 | 3 - 8PM  
SATURDAY 2/9 | 11AM - 7PM  
SUNDAY 2/10 | 11AM - 5PM



## ALBERTI'S POLITICAL THOUGHT

1 **ALBERTI, Leon Battista.** *Momus* [or *De principe*]. Rome, Jacopo Mazochi, 1520.

4to, ll. 104, including errata leaf at end; roman letter, large white-on-black initials; some light spotting but a very good large copy in marbled paper boards with paper spine label; inscription reading 'Dono acceptus Romae ... Ph. Aur. Visconti liberalitate' dated 1804. **\$4650**

**First edition** of this political and social satire by the great Renaissance architect, theorist, scholar and man of letters, Leon Battista Alberti. Two editions were published in Rome in 1520, one (the present) by Jacopo Mazochi, the other by Étienne Guillery. Both carry papal privileges, but as the present is an uncorrected text with a leaf of errata at the end and the other is a corrected text with no errata, this is probably the original. (Further, our edition gives no month in the colophon, but the Guillery edition is dated to November). With a dedicatory preface addressed by the printer Mazochi to Pietro Accolti, Cardinal of Ancona.

An indispensable source for Alberti's political thought and a 'supremely interesting example of how the comic spirit of the early Renaissance expressed itself in literature' (Martini), the *Momus* is a political and social satire set in the form of an allegory. Its mood is that of a light-hearted humanist jeu d'esprit; its humorous manner was intended, as stated in the preface, to make readers laugh, while also confronting them with serious political issues, in particular the question: what makes a good ruler?

Macchiavelli derived the title of *Il Principe* from Alberti and Erasmus also seems to have read it: 'It could be that Erasmus when he talks of Momus lately hurled to earth by the indignant gods was echoing Alberti: for is there anywhere, in Lucian, or another, such a fate for Momus ... But we do not need prodding by Erasmus to see in *Momus* the most conspicuous instance of the wake of Lucian ... *Momus* ... is demonstrably the most sustained, the most inventive offshoot from Lucian before *Gulliver's Travels*, and it is on a scale which Lucian himself never attempted; while as its subtitle, *Momus, seu de Principe*, shows, it is also the halfway house between the *Monarchy* of Dante and that other *Prince*, of Machiavelli' (J. H. Whitfield, 'Momus' and the nature of humanism' in *Classical Influences in European Culture*, ed. Bolgar (CUP 1971).

2 **[ALLESTREE, Richard].** *The Works of the learned and pious Author of the Whole Duty of Man.* Printed at the Theatre in Oxford, and in London, by Roger Norton, for Edward Paulet ... Anno Domini 1704.

Large folio, pp. [16], 456; [12], 242, [6], 243-324, [6], with an engraved frontispiece and engraved title-page vignette, both by Van der Gucht; 'The Whole Duty of Man' and 'The Second Part of the Works' each have a separate title-page dated 1703 and 1704 respectively; some occasional light foxing, but a very good copy in an extremely handsome binding of contemporary red morocco, gilt, to a cottage-roof design, onlaid corner-pieces of citron and a central lozenge of black morocco, all gilt with massed small floral tools, part-onlaid and part painted flower motifs (tulips, peonies and a distinctive and unusual poppy-head), spine gilt in compartments with further onlays, gilt, gauffered edges, striking endpapers of pulled paste paper in red, purple, green and yellow; small repairs to joints near spine, rear joint slightly cracking; contemporary red morocco book-label to front paste-down of Mary Dorrill, later armorial bookplate of Alexander Montgomery; bookplate of Maurice Burrus.

**\$5000**

A very attractive copy of the collected works of, most probably, Richard Allestree, first published by his friend and biographer Bishop John Fell in 1684. *The Whole Duty of Man* (1657) was a publishing phenomenon, a best-selling manual of 'common-sense advice pitched at the level of ordinary Anglican parishioners' (*Oxford DNB*), of which Allestree is by far the most likely candidate as author. Six further works published as by the same author appeared up to 1678 and all are collected here.



A Guyland, alias GAYLAND,  
the Present Usurper of the  
kingdome of FEZ:

A  
DESCRIPTION  
OF  
TANGIER,

The Country and People adjoining.

WITH  
An Account of the Person and Government

OF  
GAYLAND,

The present Usurper of the Kingdome of  
FEZ;

And a short Narrative of the Proceedings  
of the English in those Parts.

Whereunto is added,

The Copy of a Letter from the King  
of FEZ to the King of ENGLAND,  
for Assistance against his Rebellious Subjects;

And another from GAYLAND to his Sacred Majesty  
CHARLES the Second.

With divers Letters and Passages worthy of Note,

Translated from the Spanish into English,  
And Published by Authority.

London, Printed for Samuel Speed, at the Rainbow in Fleet-  
street, near the Inner Temple-Gate. 1664.

THE ENGLISH IN MOROCCO

3 [ANON]. A description of Tangier, the country and people adjoining. With an account of the person and government of Gayland, the present usurper of the kingdome of Fez; and a short narrative of the proceedings of the English in those parts. Whereunto is added, the copy of a letter from the king of Fez to the king of England, for assistance against his rebellious subjects; and another from Gayland to his sacred majesty Charles the Second. With divers letters and passages worthy of note, translated from the Spanish into English, and published by authority. *London, for Samuel Speed, 1664.*

4to, pp. [8], 84; with engraved portrait to p. [2], 'A Guyland, alias Gayland, the present usurper of the kingdome of Fez'; portrait neatly backed, quire A reinforced in gutter, a very few small spots and marks, last page slightly dusty; very good in modern calf, spine in compartments; very light wear to extremities. \$5000

Scarce first edition of this entertaining account of Tangier, in north-western Morocco, during the English occupation of the city, which had begun in 1661 following Charles II's marriage to Catherine of Braganza, and which would come to an end in 1684. Described by the editor in his preface as 'outlandish', the work is a delightful mix of fact and fiction, and the earliest item on Tangier recorded on ESTC, besides a pamphlet entitled *A brief relation of the present state of Tangier* which appeared in the same year. It opens with a striking portrait of the Moroccan warlord Khadir Ghailan (known to English-speakers as Gayland) depicting him on horseback, heavily armed, before the walled city of Fez. *A description of Tangier* was published in the immediate aftermath of Gayland's victory over the English at the Battle of Tangier, in May 1664, at which the Governor Andrew Rutherford, 1st Earl of Teviot, was

killed in an ambush, together with 400 men of his garrison. In spite of these unpropitious circumstances, the editor clearly had hopes for the English Moroccan foothold, writing in the preface 'here is set down the great passage to the wealth of Affrica'.

Following a brief overview of Tangier, the text turns to Gayland (who is compared to Cromwell), discussing his wealth, military strength and tactics, and his court and policies. A history of the English occupation of the city follows, including copies of correspondence between Gayland, Teviot and Charles II. A chapter on 'the qualities' of the native population, 'good and bad', is followed by a description of the kingdom of Fez more generally, encompassing its climate, produce (including fruit), fauna, customs (covering clothing, justice, marriage, death etc.), schools, and even its fortune-tellers.

ESTC R12756 (recording 4 holding libraries in the UK and 6 in the US). Very rare on the market: we can trace no copy at auction since 1991.

## LETTERS AND CARTES DE VISITE OF A HOST OF VICTORIAN LUMINARIES

4 [BAXTER, Robert Dudley]. 'In memoriam' album. [London, 1879].

Large folio volume, [61] leaves filled with letters and photographic *cartes de visite*, with blank leaves at end; contemporary morocco, gilt lettering to the upper cover within gilt double rule border, spine lettered and decorated gilt in compartments; very attractively arranged and well preserved. **\$1300**

The political writer and statistician Robert Dudley Baxter (1827-1875) was educated at Trinity College, Cambridge, and entered his father's firm of parliamentary lawyers, Baxter & Co., lawyers to Benjamin Disraeli. He became an influential writer on political, economic, and statistical issues, and an advisor to Conservative leaders, including Disraeli, on subjects such as the budget, income tax, and franchise reform. Three years after his premature death, Baxter's widow privately issued *In memoriam R. Dudley Baxter* (1878) which she distributed to his friends and colleagues. This album comprises letters of thanks and autographed *cartes de visite* from the recipients, brought together by Mrs Baxter as a memento for her children.

The album's contents are divided into six sections ('Political'; 'statistical'; 'local taxation'; 'political economy'; 'family'; and 'private friends'), with each individual categorised according to his or her relationship with Baxter. **The collection bears testimony not only to Baxter's importance as a statistician, but also to the esteem in which he was held by the day's leading politicians.** In addition to Benjamin Disraeli and W.E. Gladstone, the political contributors include Edward Stanley earl of Derby, Robert Gascoyne-Cecil marquess of Salisbury, Gathorne Gathorne-Hardy earl of Cranbrook, Stafford Northcote, John Manners duke of Rutland, W.H. Smith, Lord George Hamilton, Michael Hicks Beach, John Pakington, Spencer Walpole, Granville Leveson-Gower, Hugh Grosvenor duke of Westminster, Anthony Ashley-Cooper earl of Shaftesbury, James Heywood, Sir John Lubbock, G.J. Shaw-Lefevre, Leonard Courtney, and Baron Henry de Worms. The statisticians represented include William Guy, William Farr, and Leone Levi.

While there is evidence of some removal (notably of items relating to Florence Nightingale, Anthony Trollope, and Matthew Arnold) **the presence of so many mid-Victorian luminaries ensures the album's enduring value.** In addition to the roll-call above, the album includes photographs and autograph letters from the surveyor Sir Henry Hunt; the social reformer Sir Edwin Chadwick; George Rolleston the physician and physiologist; Bonamy Price the economist; James Edwin Thorold Rogers the political economist; the historian James Anthony Froude; and the builder of public works Sir John Kelk.

## I'M NOT A JACOBITE

- 5 **BLAKEWAY, Robert.** *A Short View of Mr. Blakeway's Sufferings.* [London, 1717?].

8vo, pp. [4], x, 21, [1]; two figures inserted in manuscript on pp. viii-ix, one date corrected on p. 8; a very good copy, disbound. \$500

First and only edition, very rare, 'printed ... not for the Publick, but for the private Use of my Friends'. Blakeway, of Shropshire, was educated at Trinity College, Oxford, before obtaining a curacy at Ilford in Essex. While there, several local Jacobites (including Richard Welton, and the lady of the manor, Madam Wight) attempted to 'instil into me their principles' and lent him 'many treasonable pamphlets'; when he did not convert to the cause they seem to have tied him up in a court case (a suit brought falsely on his behalf), and charged him with non-residence and delapidations. There follow various letters and affidavits of justification and support, including a petition (pp. 3-5) to the Bishop of London showing that the vicarage was left in dire state by his predecessor; and testimonials against several local Jacobites.

**ESTC shows a single copy, at Christ Church, Oxford.**

## STATECRAFT

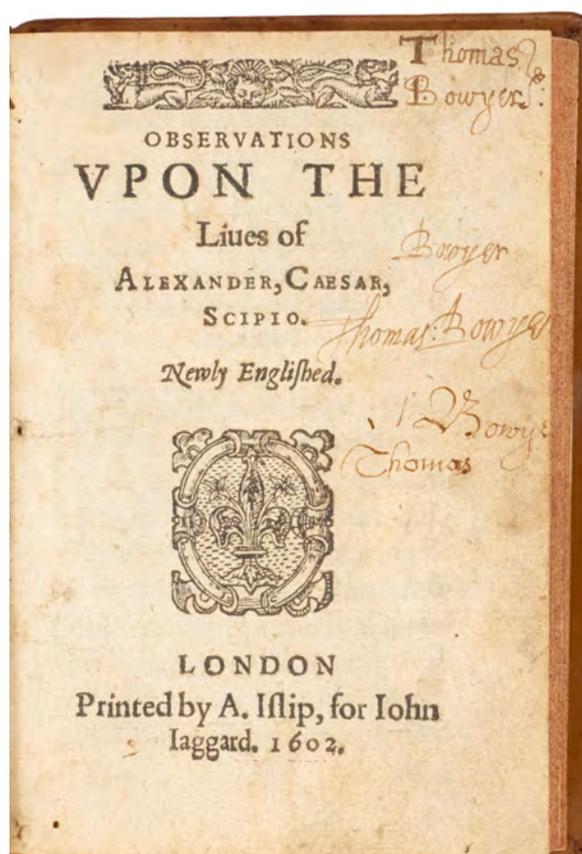
- 6 **[BOTERO, Giovanni].** *Observations upon the Lives of Alexander, Caesar, Scipio.* Newly Englished. London, Printed by A. Islip, for Iohn Iaggard. 1602.

Small 8vo, pp. 244 of 248, lacking the signed blank A<sub>1</sub> and the terminal blank Q<sub>4</sub>], the setting of leaf C<sub>3</sub> recto in which line 8 ends 'anie'; a very good copy in sprinkled calf by Bernard Middleton, signature on title-page of Thomas Bowyer and contemporary marginal notes (cropped) in two hands. Bookplates of Anthony Jaggard and Dr. and Mrs. H. R. Knohl. \$6000

First edition in English, a translation of *I Precipi, con le aggiunte alla Ragion di Stato* (1600). The Jesuit-trained Italian philosopher and diplomat Giovanni Botero (c.1554-1617) was dismissed from the order in 1580 and became secretary to Carlo Borromeo, Bishop of Milan. In 1589 he completed his most famous work, *Della Ragion di Stato*, a mirror of princes, arguing that 'State is a stable rule over a people and Reason [or the Principle] of State is the knowledge of the means by which such a dominion may be founded, preserved, and extended'. His ethical concept of statecraft was contrasted with Machiavelli's principles from an early date. Less typical of his time are discussions of the labour theory of value and the theory of population that mark him as a pioneer in political economy.

A decade after *Della Ragion di Stato*, *Observations upon the Lives of Alexander, Caesar, Scipio*, offers a practical illustration of his principles through the lives of three military commanders. Written when Botero was tutor to the sons of the Duke of Savoy and doubtless intended for their use, each book is dedicated to a contemporary prince, Philip Emanuel of Piedmont, Vittorio Amedeo of Savoy, and Emanuel Filiberto of Savoy. The anonymous English translation is dedicated to Nicholas Strangways.

STC 3397. ESTC finds six copies in UK (BL, Cambridge Emmanuel, Dulwich College, Lincoln Cathedral, Bodley, and Oxford All Souls) and five in US (Folger, Harvard, Huntington, Newberry, and Illinois). Cf. Daniel Waley's introduction to *The Reason of State* (London, 1956).



[6]

## MARTYRED JESUIT MISSIONARY TO INDIA

7 [BRITTO, John de]. *Sacra rituum congregatione emo, et rmo dno card. S. Clementis Meli-apuren. beatificationis, seu declarationis martyrii ven. servi dei Ioannis de Britto, sacerdotis professi Societatis Iesu. Positio super dubio an constet de martyrio, et causa martyrii in casu, et ad effectum, de quo agitur. Rome, typis reverendae Camerae Apostolicae, 1737.*

Folio, pp. [4], 36, 234, [2 blank], with a handsome engraved plate depicting Britto and his martyrdom; text in Latin and Italian; woodcut initials; browning to a few leaves, very occasional light foxing, closed tear to blank inner margin of P3; a very good copy in contemporary vellum, title inked to head of spine, five vellum tabs (inked A to E) projecting from fore-edge; a few small stains to upper cover, a little worming to pastedowns; small ink stamp ('BMPF') to title margin and p. 23.

**\$1600**

Very rare edition of this collection of documents relating to the life, martyrdom and miracles of the Portuguese Jesuit missionary John de Britto (1647-1693) – known as the Portuguese St Francis Xavier by Indian Catholics – compiled by the Sacred Congregation of Rites when considering Britto as a candidate for beatification. ICCU records a much shorter 1731 edition (noting only one copy, at the Biblioteca Giovardiana di Veroli).

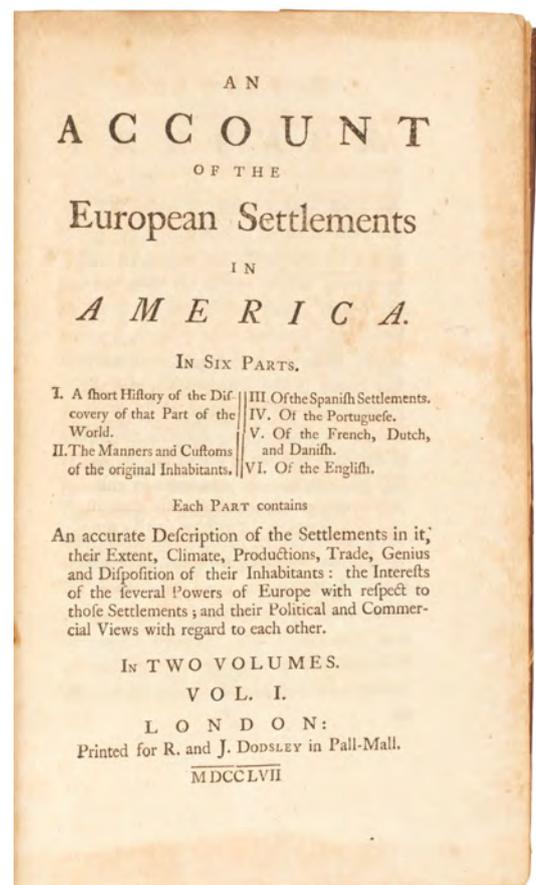
Britto entered the Jesuits at the age of fifteen and in 1673 joined the Madurai mission in Tamil Nadu, southern India, where he preached, learnt the local language, and practiced abstinence from animal food and wine. Undeterred by his imprisonment and expulsion in 1684, Britto returned to the region in 1691 and converted the Maravese prince Thadiyathevan. Britto's requirement that the prince dismiss all but one of his wives, however, prompted a persecution of Christians by the King of Ramnad (uncle to one of the snubbed princesses), leading to Britto's execution at Oriyur in 1693.

The first part of this work documents Britto's early life, his missions to India, his imprisonment, his martyrdom and its causes, and the miracles attributed to him, the details being sourced from over 100 witnesses from Cochin, Goa and Mylapore, who are listed with their age, occupation and place of residence. The miracles attributed to Britto after his death include healing paralysis and leprosy, restoring sight, restoring a boy's genitalia, and putting out a fire. The second part of the work comprises a detailed analysis of the evidence by various church officials including the Promotor Fidei, the foremost theologian of the Congregation for the Causes of Saints in Rome, popularly known as the Devil's Advocate. Britto was eventually beatified in 1853 by Pope Pius IX.

Streit VI 350. Only one copy recorded on OCLC, at the Bibliothèque nationale de France.



[7]



[8]

8 [BURKE, William; Edmund BURKE]. An account of the European settlements in America. In six parts ... London, R. and J. Dodsley, 1757.

2 vols, 8vo, pp. [viii], 312; [ii], 300, [20]; complete with two folding engraved maps of North and South America; tear along fold to map in vol. 2, without loss; a very good copy in contemporary polished calf, spines filleted and direct-numbered in gilt, brown morocco lettering-pieces; joints very slightly cracked, extremities a little worn.

\$2600



First edition, a nice copy, of the 'best contemporary account' (Howes) of European settlements in America. Likely to have been a collaboration between William and Edmund Burke (the latter telling Boswell that he merely 'revised' it), this work was published anonymously, and met with great popularity. The first volume explores Mexico, New Mexico, California, Peru, Chile, and Brazil, while the second describes European colonies in the West Indies.

ESTC T6290; Howes B-974; Palau 37503; Sabin 9282; Todd 4a.

9 **BYRON, Robert.** A collection of 140 photographs of Persia and Afghanistan, mostly by or attributable to Robert Byron. [1933-34].

140 photographs (silver gelatin prints, various sizes ranging from 103 x 152 mm to 290 x 230 mm), many annotated on the back by Byron or by Christopher Sykes (or both); with six large-scale mapsheets of Iran published by the Survey of India in 1923 (two with pencil annotations); some creasing, mostly to corners of photographs, a few other blemishes, but mostly in very good condition. \$23,500



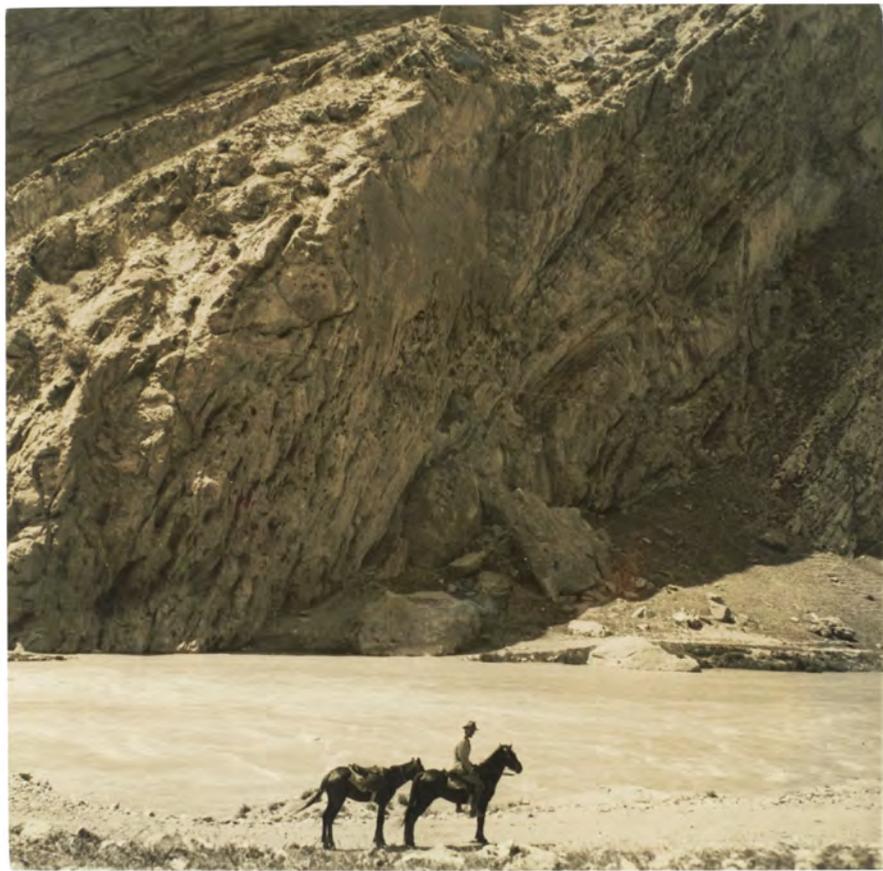
A significant collection of photographs of Afghanistan and Iran from the collection of Christopher Sykes, Robert Byron's travelling companion during the travels which form the basis of *The Road to Oxiana*.

Many of the images are of architecture, both close architectural detail and longer-range shots, displaying the full intricacy, extravagance and scale of Islamic building in the region, but there are also more informal photographs of local inhabitants, and the travellers themselves. Many of the architectural photographs are of great historical significance, the subjects having been captured by Byron before they were damaged in the conflicts of the late twentieth and early twenty-first centuries (the Bamiyan Buddhas, for example, which were dynamited by the Taliban in 2001).

Although best known as a travel writer, Byron always carried his camera as well as his notebooks. He was a talented photographer who documented the buildings and the art about which he wrote. Taking advantage of the relative inter-war stability, Byron travelled to regions rarely experienced by his contemporaries. Difficulties of distance and conditions were compounded by the limitations placed on travellers, and particularly on photographers, in countries such as Iran and Russia. Byron's letters home comment frequently on the effort needed to take and protect his images.

*Provenance:* Christopher Sykes (1907–1986), lifelong friend of Byron.

A full listing is available on request.



10 [CARTHUSIANS]. [GUGLIO DE CASTRO, compiler]. Repertorium statutoru[m] ordinis cartusiensis per ordinem alphabeti. [Colophon:] Basel, Johann Amerbach, 1510.

Six parts in one volume, folio, ff. [66], [26], [132], [28], [10], 50, gothic letter (except for one leaf printed in roman letter), rubricated throughout, several large initials supplied in yellow and red or yellow and purple (or all three in combination), with 20 fine woodcuts, some full-page by Urs Graf, and another woodcut by the Master DS, some of the smaller woodcuts partly coloured in a contemporary hand; contemporary blind-stamped calf over wooden boards, eighteenth-century gilt tooling and lettering-piece on spine, spine lining reusing a piece from a medieval manuscript (apparently Gregory the Great, *Registrum epistolarum*); rubbed and worn but sound, traces of medieval manuscript pastedowns sometime removed, head of spine slightly chipped, loss at foot of spine. \$10,600

**First printed edition of the Statutes of the Carthusian Order**, printed at the expense of the editor, Gregor Reisch (c. 1467–1525), author of the *Margarita philosophica*, for distribution to members of the Order only.

The original compiler, Guigo de Castro (Gigues du Chastell), became a monk of the Grande Chartreuse in 1107 (St. Bruno had died in 1101), and three years later was elected prior. ‘To Guigo the Carthusian Order in great measure owes its fame, if not its very existence. When he became prior, only two charterhouses existed, the Grande Chartreuse and the Calabrian house where St. Bruno had died; nine more were founded during his twenty-seven years’ priorship. These new foundations made it necessary to reduce to writing the traditional customs of the mother-house. Guigo’s Statutes, composed in 1127 or 1128, have always remained the basis of all Carthusian legislation’ (*Catholic Encyclopedia*).



There are four large cuts representing the history of the Carthusian Order and 17 portraits of popes, all by Urs Graf (see His, *Urs Graf*, nos. 203–223). Koenigler (*Kunstchronik*, N.S. XVIII, p. 290) attributes the representation of ‘Guillhelmus Rainaldi’ to the Master DS.

According to Isaac (no. 14140 in his supplement to Proctor) this work was printed by Amerbach in association with Johannes Froben and Johann Petri. In some copies the six parts are bound in a different order.

*Provenance*: ‘Ex libris Vallae Dei’ in a contemporary hand on first leaf, perhaps the charterhouse of Valdieu Réno in Normandy; pencilled H. P. Kraus collation note dated November 1957 on verso of final leaf.

Adams G1559; Machiels G584; VD 16 G4071.

11 [CENSORSHIP]. Los libros prohibidos y los periodicos malos. Manila, imprenta "Amigos del Pais", 1901.

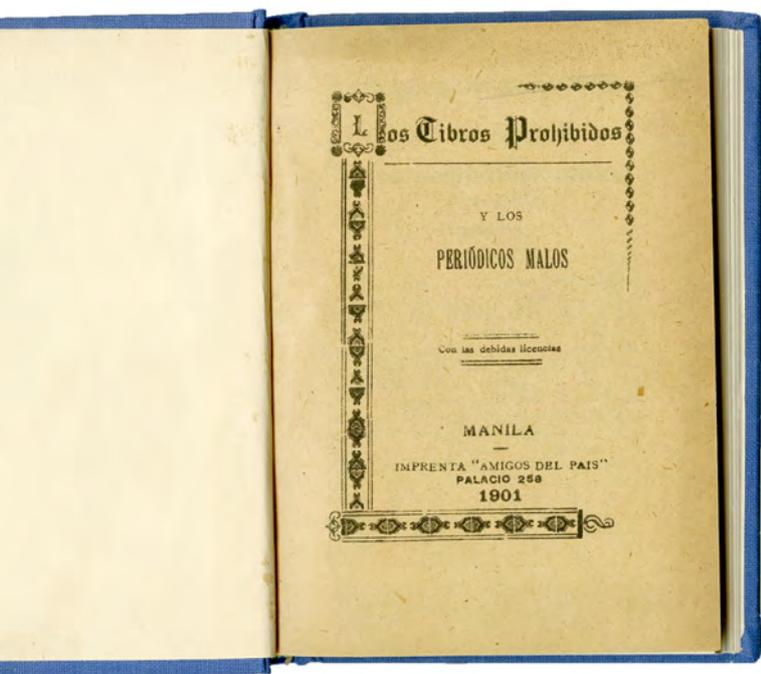
16mo, pp. [2], 16, [2 blank]; paper browned; very good in recent blue cloth, gilt spine label, bound with 60 blank leaves.

\$550

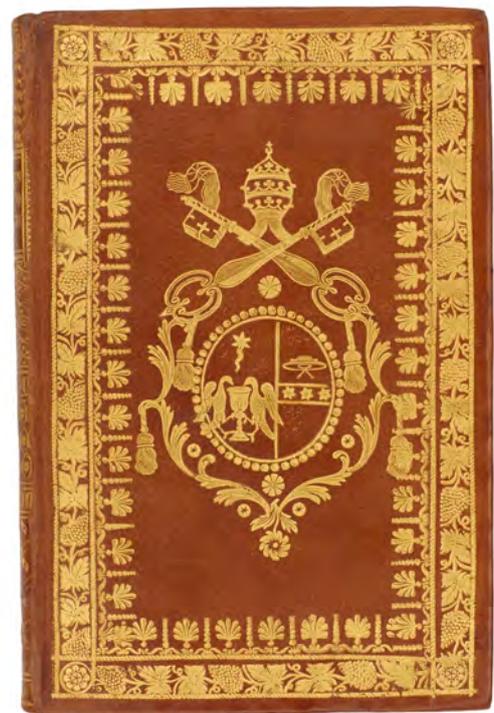
An unrecorded work, issued in the Philippines, explaining, in dialogue form, why the Catholic Church forbids certain books and periodicals. After a brief introduction, lamenting that much of modern writing is 'llenos de mortifero veneno de immoralidad e impiedad', the reader is introduced to Prudencio and Luis.

When Prudencio tells Luis that the Victor Hugo novel he is reading is forbidden by the Church, the pair start a lively conversation on ecclesiastical censorship. Prudencio compares censorship to regulating food and drink to ensure that it is not deleterious to health, discusses the *Index librorum prohibitorum*, and states that not just authors but all those involved in the publication and distribution of prohibited writings are at fault. He specifically names the novelists Paul de Kock, Eugène Sue, Victor Hugo, and Alexandre Dumas as forbidden authors, and explains that all periodicals labelled 'liberal' are to be avoided.

Not on OCLC.



[11]



[12]

12 CESARINI, Emidio. Principj del diritto commerciale secondo lo spirito delle Leggi Pontificie. Rome, for the author, 1827-1836.

12 vols in 10, 8vo; very good copies in contemporary calf, richly gilt, with gilt pontifical arms on the sides.

\$5000

**A possibly unique copy: the complete first edition of Cesarini's *Principii*, bound in richly gilt calf bearing the arms of Pope Gregory XVI.** A complete run of this work is rare on the market, particularly including the last two volumes, containing the indexes.

Emidio Cesarini undertakes a thorough analysis of the economy in Rome and its dependencies in the first decades of the 19<sup>th</sup> century; chapters are devoted to the origins and necessity of trade, freedom of trade, contracts, insurance, stock exchange, currency exchange and the role of bankers, money, circulation of capitals, maritime trade, bankruptcy amongst others.

This is the most complex and nuanced contemporary picture of the economy of the Pope's State, studied in all its details, from minute trade to international exchange. Perhaps uniquely, this copy is bound in a luxury gilt binding, which bears the arms of Pope Gregory XVI (present in several versions over the course of publication) and prides itself in the slightly non-uniform gilding of the borders.

**13**      **CÉSPEDES Y MENESES, Gonzalo de.** *Varia fortuna del soldado Pindaro. Lisbon, Geraldo de la Viña, '626' [i.e 1626].*

Small 4to, ff. [iv], 188, woodcut printer's device on title; minute pinhole through the lower margin, repaired, one or two quires very lightly toned, but a very good copy, gently washed, bound in modern vellum gilt. **\$9900**

**Rare first edition** of this semi-autobiographical picaresque novel, printed while the author was in exile in Lisbon following the publication of his politically controversial *Historia apologética en los sucesos del reyno de Aragon* (1622).

'[Céspedes y Meneses's] achievement was to blend courtly and picaresque elements into a genre which reacted against the more sordid situations then popular in fiction' (Ward). Céspedes y Meneses has been described as a 'faithful reader of Cervantes' (Gonzales-Barrera). His work blends the idealism of the romance with the realism of the novella. Beside the general influence of *Don Quixote*, more specific structural connections have been found between the *Soldado Pindaro* and Cervantes's *Novelas ejemplares* (1613), which indicate not only that Céspedes y Meneses read the collection of stories, but based some episodes and some characters on three of them: *El casamiento engañoso*, *Las dos doncellas* and *La señora Cornelia*.

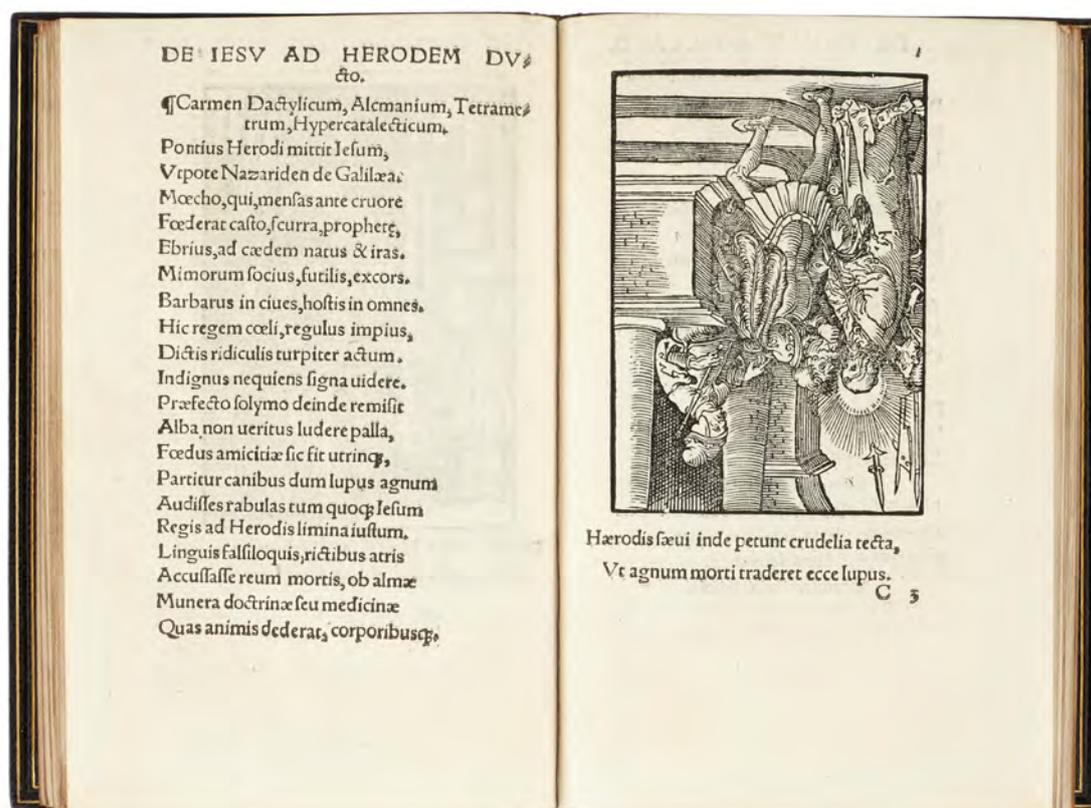
Gallardo II 1793; Palau 54195. See J. Gonzales-Barera, *Soldados, doncellas y expositos: Gonzalo de Céspedes y Meneses, un fiel lector cervantino*, in NRFH, 57, no. 2 (2009), pp. 761-776. OCLC locates just four copies worldwide: two in Spain (BNE and Barcelona), one in the British Library and one at the University of Alberta.

#### RARE PASSION WOODCUTS

**14**      **CHELIDONIUS, Benedict.** *Passio Jesu Chr[ist]i amarulenta, certis et primariis effigiata locis, vario carmine Benedicti Chelidonii, et tandem Christiani Ischyrii illustrata. [Colophon:] Cologne, [Peter] Quentel, 1526.*

Small 8vo, ff. [40], roman letter, with 37 large woodcuts of the life of Christ (one printed upside down) by the Master N.H.; upper corners of last few leaves repaired (just touching a letter or two on final leaf), but a very good copy in dark blue morocco gilt, edges gilt, by Riviere. **\$6000**

Extremely rare series of Passion woodcuts by the Master N.H., whose initials appear in the woodcut of Adam and Eve (f. A4r).



Benedict Chelidonium (d. 1521) was the abbot of the Benedictine monastery of Our Lady in Vienna. His verses on the passion of Christ and the life of the Virgin were first published in Nuremberg in 1511 accompanied by woodcuts by Albrecht Dürer ('The Small Passion'). The present woodcuts, characterized by a quiet emotional intensity, are clearly influenced by those of Dürer. The cut of the Man of Sorrows seated (f. D1r) is a reversed and curtailed version of that in Dürer's Passion; Dodgson deemed it to be by a different artist. The woodcuts of the Virgin (f. B2r), the Mocking of Christ (f. C5r) and the Resurrection (f. D8r) seem to us also to be rather different in style from the rest of the series. Max Friedländer considered that Nicolaas Hogenberg (c. 1500–1539) should be identified with the Monogrammist N.H., but this has been met with scepticism by subsequent scholars.

*Provenance:* the Irish judge and bibliophile William O'Brien (1832–1899), bequeathed by him to the Jesuit community of Milltown Park, with bookplates.

Fairfax Murray 109; VD16 S 4589, recording two copies: Cologne and Vienna; in the Vienna copy the woodcut of Christ before Pilate, inverted in our copy and in the Fairfax Murray copy, is printed the right way up. Not found in OCLC or KvK.

15 **CHERTABLON, M. de.** La maniere de se bien preparer a la mort. Par des considerations sur la Cene, la Passion, et la Mort de Jesus-Christ, avec de très-belles estampes emblematicques. *Antwerp, George Gallet, 1700.*

Large 4to, pp. 63, [1], title printed in red and black, with 42 engraved plates (comprising three plates lettered A–C and 39 numbered plates) after Romeyn de Hooghe; an excellent copy, large and fresh, in nineteenth-century black morocco-backed boards, top edges gilt, by Bruyère; spine and extremities a little rubbed; from the library of Samuel Ashton Thompson Yates (1842–1903), with bookplate.

\$2400



First edition with the present text. Romeyn de Hooghe's fine series of engravings were first printed for David de la Vigne's *Miroir de la bonne mort* (Amsterdam or Antwerp, 1673). The artist was still working in 1700, but because the plates in this work are unsigned and several are reversed from the earlier versions or have other minor differences, they were most likely copied by another artist.

Each of the 39 numbered plates depicts a man contemplating a religious image. The text provides a commentary and an appropriate verse of scripture for each plate; meditation on the Last Supper, the Passion and the death of Christ is advocated as the means by which to achieve a good death.

It is bound with the text (ff. [10]) of the Dutch translation of David de La Vigne's *Miroir* (*Spiegel om wel te sterven*, Amsterdam, J. Stigter), which was published to accompany several undated (but all probably 1694) editions of de Hooghe's plates. The text comprises a short Biblical quotation and an explanatory note for each plate. Other copies are known with both Chertablon's French text and the *Spiegel om wel te sterven*, as here.

Cohen-De Ricci 232; Graesse II 130; Landwehr, *Romeyn de Hooghe as book illustrator* 84.

## ELIZABETH PIGOT'S COPY – BYRON'S CONFIDANTE AND MUSE

**16 COLERIDGE, Samuel Taylor.** Poems, by S. T. Coleridge, second Edition. To which are now added Poems by Charles Lamb, and Charles Lloyd ... London, Printed by N. Biggs, for J. Cottle, Bristol, and Messrs Robinson, 1797.

12mo, pp. xx, 278; wanting the rare rare errata slip as almost always, but a very good copy in contemporary mottled dark green calf by C. Hering, dentelles gilt with Greek key pattern, neatly rebaked preserving the original spine (gilt in compartments with lyre tool, red morocco label); ownership inscription of Elizabeth Pigot, dated 30 October 1807. **\$4300**

Second edition of *Poems on Various Subjects*, 1796, but in large measure a new work, with a number of poems from the first edition omitted and replaced by new material, and others heavily revised, including, for example, the fine 'Monody on the Death of Chatterton' to which Coleridge added thirty six lines. It is also the first collection of the poems by Coleridge's friends Charles Lamb and Charles Lloyd.

Elizabeth Bridget Pigot was a friend and correspondent of the young Byron, who first met her at Southwell in 1804 when he was 16 ('a fat bashful boy', she recalled). Though five years his senior, she won his favour, actively encouraging him to write poetry, and exchanging verses with him. 'They sang duets while Elizabeth played on the pianoforte ... Elizabeth became his close confidante. He relied on her steadiness, the counterpoint to his own gathering neurosis' (Fiona MacCarthy, *Byron: Life and Legend*). She and her brother John were actively involved in the publication of Byron's first collection, the quickly suppressed *Fugitive Pieces* (1806): the printer John Ridge was in nearby Newark and Elizabeth 'transcribed the printer's copies of most of the poems from Byron's manuscripts', then, along with her brother, 'read the proofs while Byron was in London' (*ibid.*). They also supervised the publication of the subsequent versions: *Poems on Various Occasions* (1806) and *Hours of Idleness* (1807). In 1807, the same year she wrote and illustrated her Mother Hubbard parody *The Wonderful History of Lord Byron and his Dog*, and acquired the present volume, their correspondence was at its most active – no fewer than six letters to her from between June and October survive. Although Byron largely ceased communication thereafter, she maintained her affection, and later provided manuscript material to both Thomas Moore and John Murray. For an extended discussion of their relationship see James Soderholm, *Fantasy, Forgery and the Byron Legend*, 1996, pp. 17-39.

Wise, Coleridge 11.

## UNPUBLISHED AUTOGRAPH LETTER TO A FOLLOWER

**17 COMTE, Auguste.** Autograph letter signed, to M. Bazalgette, 'Monsieur et cher disciple'), giving his approval to Bazalgette's choice of name for his son. Paris, 13 August 1851.

Small 8vo, 25 lines, closely written in brown ink on a folded sheet of Comte's embossed writing paper, folded for mailing, in a very good state of preservation. **\$1800**

This letter dates from the time when Comte began the publication of his *System of positive polity*, the expression of what he himself termed his 'second career', marked by the founding of the Religion of humanity and a different sort of fellowship with his admirers. 'Relieved of all his duties at the École Polytechnique, Comte now lived off of the "voluntary subsidy" begun by the followers of his in England and now also granted to him from various countries' (M. Bourdeau in *The Stanford Encyclopedia of Philosophy*).

Here Auguste Comte congratulates his friend and disciple M. Bazalgette on his choice of name for his son, Paul-Scipion, which Comte had already heard from the child's godparents. Scipio was indeed one of the 'secular saints' selected by Comte to replace Christian saints in the Positivist Calendar, which he had devised a couple of years earlier.

Jean-Séraphin Bazalgette was a doctor who joined the Positivist Society in 1851. His son received the fifth 'presentation', one of the 'sacraments' of positivism, in July 1853.

'ONE OF THE MAJOR DOCUMENTS OF SECULAR PHILOSOPHY' (PMM)  
THE COINING OF THE TERM SOCIOLOGY

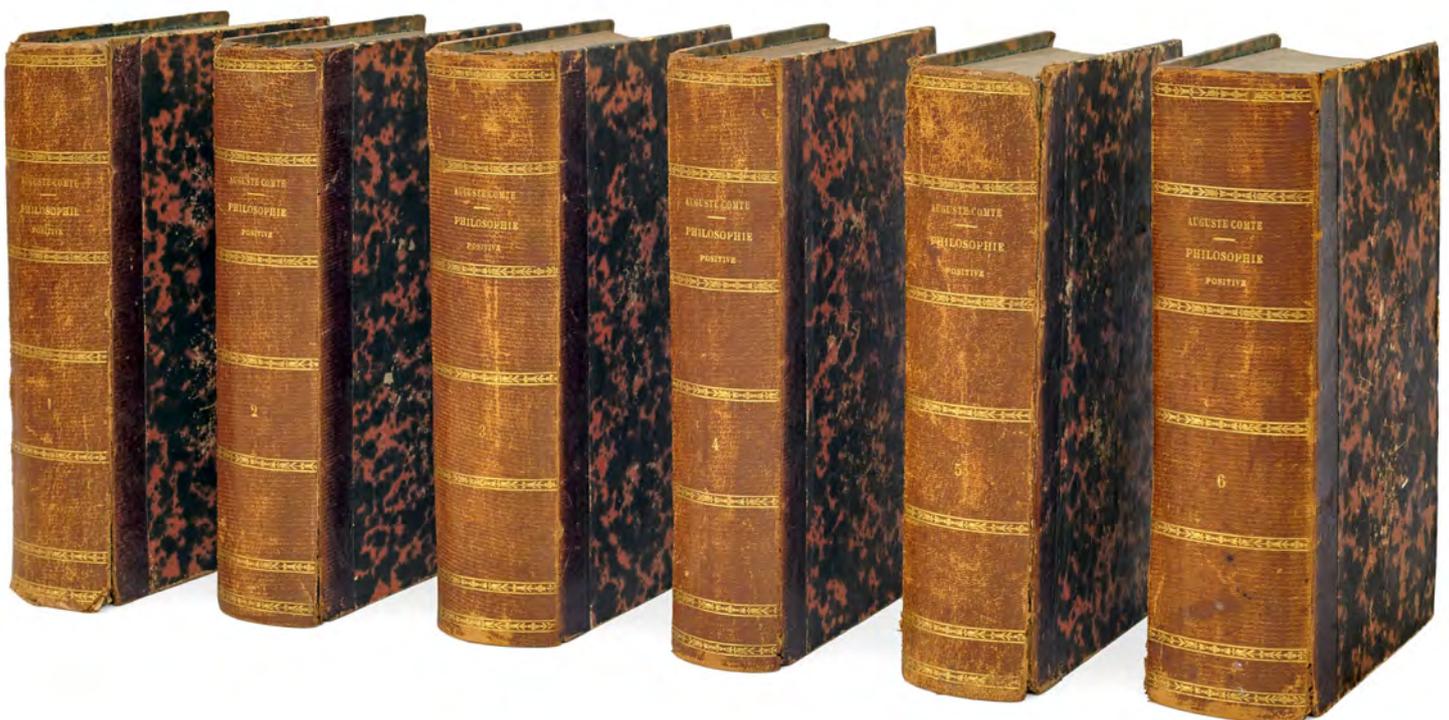
**18**     **COMTE, Auguste.** *Cours de philosophie positive.* Paris, Bachelier, 1830-1842.

Six vols, 8vo, pp. viii, 742, with 1 folding table; 724; 848; xi, [1], 736; [6], 776; xxxviii, [2], 904; some light foxing, but a very good copy in recent half calf and marbled boards, spine gilt, marbled edges.

**\$2000**

First edition, an attractive set, of Comte's principal work, the outline of positivism. In the course of six volumes Comte sets out the terms of a new sociology and its status in relation to the other fields of knowledge. In fact it is in the 47th lesson that the neologism 'sociologie' as 'social physics' is coined. 'The remarkable achievement of Comte, all arguments about the validity of his theories aside, is the construction of a system which embraces all human activity and knowledge. [It] is still one of the major documents of secular philosophy' (PMM).

PMM 295; *En français dans le texte*, 245.



## SENSATION IS THE ONLY SOURCE OF IDEAS

**19**     **CONDILLAC, Etienne Bonnot de.** *Traité des sensations*, a Madame la Comtesse de Vassé. *Londres & Paris, Chez de Bure l'aîné, 1754.*

Two vols, 8vo, pp. [2], vi, 345, [1]; [4], 335, [1]; a crisp, clean copy in full contemporary mottled calf, flat spines decorated in gilt, contrasting morocco lettering-pieces; spine ends skillfully repaired, some surface wear, spine gilding rubbed; nineteenth-century monastic stamp on the front free end-papers.

**\$1750**

First edition of this great classic of psychology and Condillac's most important work: 'no student of the history of philosophy can afford to neglect [it]' (IESS, vol 3, pp. 213). The work 'had a double purpose: to show how modifications of mind, or impressions received by way of the senses, could give rise automatically, without reference to unobservable spirits or innate ideas, to all our mental operations, and at the same time to defend the existence of an external, material world. The first purpose was familiar, the second required a new approach, the rejection of the assumption that sensations or impressions are images occasioned by external material things' (Encyclopedia of Philosophy).

In this work Condillac 'made a clear break with Locke's theory of the dual origin of ideas. There is only one origin or fount, namely sensation' (Copleston, 6, I, p. 43). Condorcet's careful analysis of actual sensations, which constitute more of our experience than had hitherto been allowed, and his emphasis on the central importance of attention influenced nineteenth-century European naturalism, most particularly in literature and popular science.

Garrison-Morton 4968; Tchermazine II, 479; *En Français dans le texte*, 158; INED 1165.

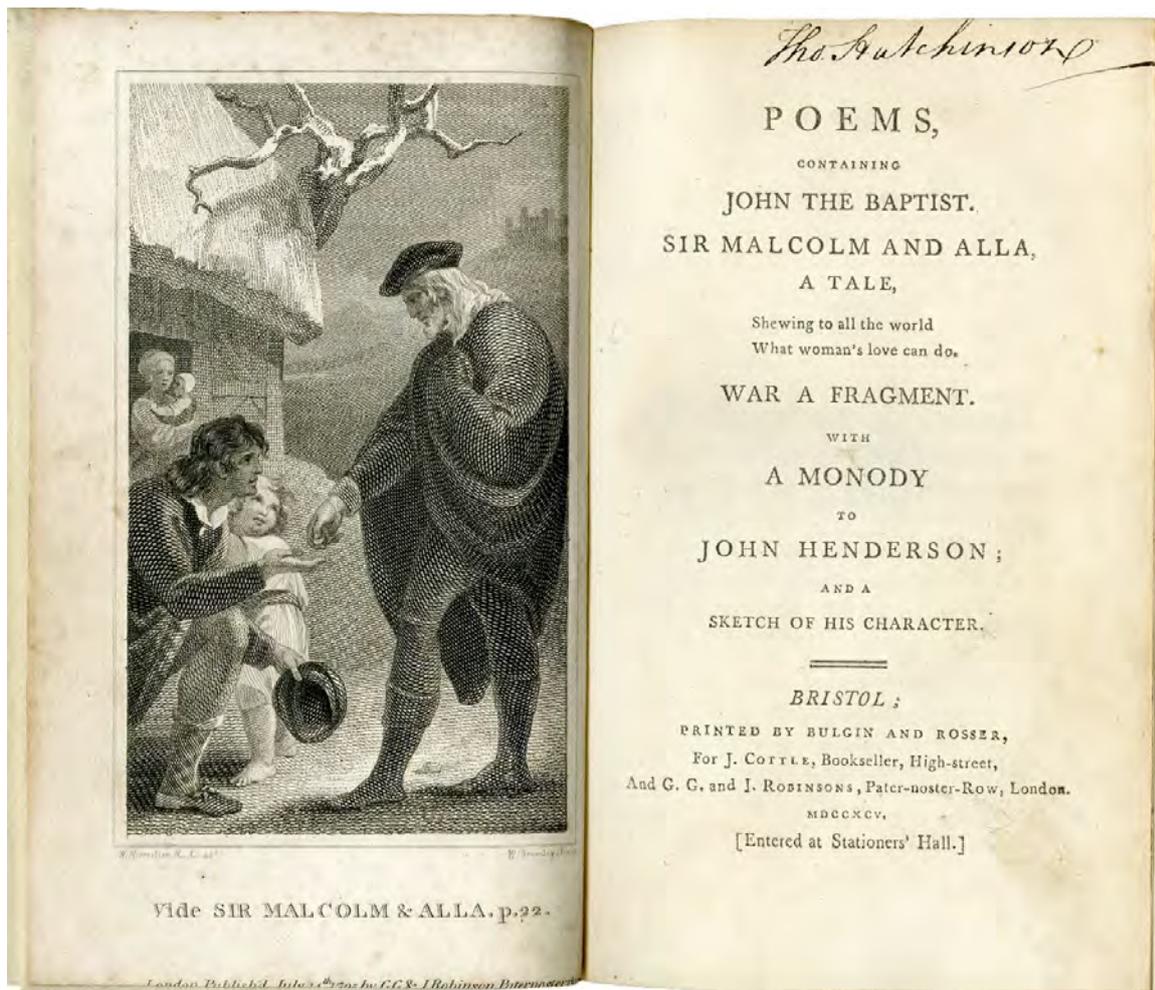
### BY THE FUTURE PUBLISHER OF *LYRICAL BALLADS* THOMAS HUTCHINSON'S COPY

**20**     **[COTTLE, Joseph].** *Poems, containing John the Baptist. Sir Malcolm and Alla, a Tale, shewing to all the World what Woman's Love can do. War a Fragment. With a Monody to John Henderson; and a Sketch of his Character. Bristol, Printed by Bulgin and Rosser, for J. Cottle, Bookseller ... and G. G. and J. Robinson ... London, 1795.*

Small 8vo, pp. [2], xvi, 122, [2]; engraved frontispiece showing Sir Malcolm offering alms 'to cheer the peasant's ice-bound cot' (imprint shaved), three lines of errata at the end (one of these itself a mistake and the correction rubbed out, the other two corrected in ink, with a further correction at p. 116), slight adhesion damage to blank corner of A8v/B1, sheet C slightly sprung, else a very good copy in contemporary tree calf, rebaked, covers scraped; the title-page is signed by Thomas Hutchinson, and the verso of the frontispiece by M. Hutchinson, perhaps his wife, not, we think, his sister Mary.

**\$8000**

First edition. The Bristol bookseller Joseph Cottle (1770-1853) had been introduced to Coleridge and Southey by Robert Lovell in 1794 when the two poets 'were in Bristol courting the Fricker sisters and preparing for Pantisocracy (as they called their scheme to marry and set up a community on the Susquehanna River). Cottle generously offered Coleridge and Southey 30 guineas for the copyright of their poems. He offered Southey an additional 50 guineas and fifty copies for *Joan of Arc ...* and Coleridge a guinea and a half for every additional hundred lines of poetry' (ODNB). Coleridge introduced Cottle to Wordsworth in August 1795, and *Lyrical Ballads* followed three years later, ensuring his fame as printer and publisher.



Meanwhile *Poems*, his own first book, had appeared anonymously (Cottle was to acknowledge his authorship on the title-page of the second edition in 1796). Of the four poems printed here, 'Sir Malcolm and Alla' was 'first attempted in the language of the fifteenth century [presumably in homage to the Bristol poet Thomas Chatterton]; but the author, not succeeding ... gave it its present form, by expunging the orthography and most obsolete expressions' (p. iii). In 'War a Fragment' Cottle personalises that 'worst of scourges' through the tale of Henry and Orlando. The strictures on war in the preface suggest that Cottle, like Wordsworth, had made a tour of revolutionary France: 'It is possible, that the author's mind may be susceptible of higher indignation on the subject of War, from the circumstance of his having been an eye witness, on the Continent, of a part of those horrors which ever attend it' (p. x).

*Provenance:* Thomas Hutchinson (1773-1849), farmer, was close to the Wordsworth circle through his sisters Mary (afterwards Wordsworth's wife) and Sara. Dorothy Wordsworth described him in a letter to Jane Pollard in 1795: 'You must recollect my friends the Hutchinsons, my sole companions at Penrith, who removed the tediousness of many an hour ... Their brother has a farm, of about £200 a year, and they keep his house. He is a very amiable young man, uncommonly fond of his sisters, and in short, everything that they can desire' (Early Letters, p. 133). In 1801 Wordsworth stayed for three weeks with Tom Hutchinson – 'a particular friend' – and his sister Mary – 'a very particular friend' (Early Letters, pp. 263-4). Wordsworth and Mary were married in 1802, and Sara Hutchinson and Wordsworth's sister Dorothy joined their household at Dove Cottage. Tom was an occasional visitor and in 1806 was godfather and namesake to Thomas Wordsworth.

ESTC locates copies at the British Library, Cambridge, Glasgow University, Cornell, Harvard, Huntington, Johns Hopkins, and Chicago.

## THE BRAIN IS AN ORGAN INTEGRATING MIND AND BODY

21 **DESCARTES, Rene.** *Les passions de l'âme. Amsterdam, Elzevier, 1650.*

12mo, pp. [xlviii], 272, [14, index]; a very good copy in contemporary vellum; contemporary acquisition inscription and manuscript notes (partly obscured) to the front and rear paste-downs by Florius Buolius, prefect of the Alpine Engadin valley. **\$1500**

First duodecimo edition, published the year after the first edition, and in the same year as the author's death.

Descartes' last work, this was written in Egmond-Binnen, his last Dutch residence, for Queen Christina of Sweden. It discusses psychology, ethics and the relationship between mind and body; Descartes believed that the soul was a definite entity giving rise to senses, thoughts, feelings, affections and acts of volition, and he was one of the first to regard the brain as an organ which integrated the function of mind and body. Such beliefs had a powerful influence on the thinking of men like Robert Hooke, Giovanni Borelli, Jan Swammerdam and Thomas Willis, and, at a time when scientific research was expanding rapidly, Descartes' theories helped to explain the more puzzling problems of human physiology (see *Heirs of Hippocrates*, no. 291).

Rahir 1116; Willems 1104.

22 **DESGODETS, Antoine.** *Les edifices antiques de Rome dessinés et mesurés très exactement ... Paris, Jean-Baptiste Coignard, 1682.*

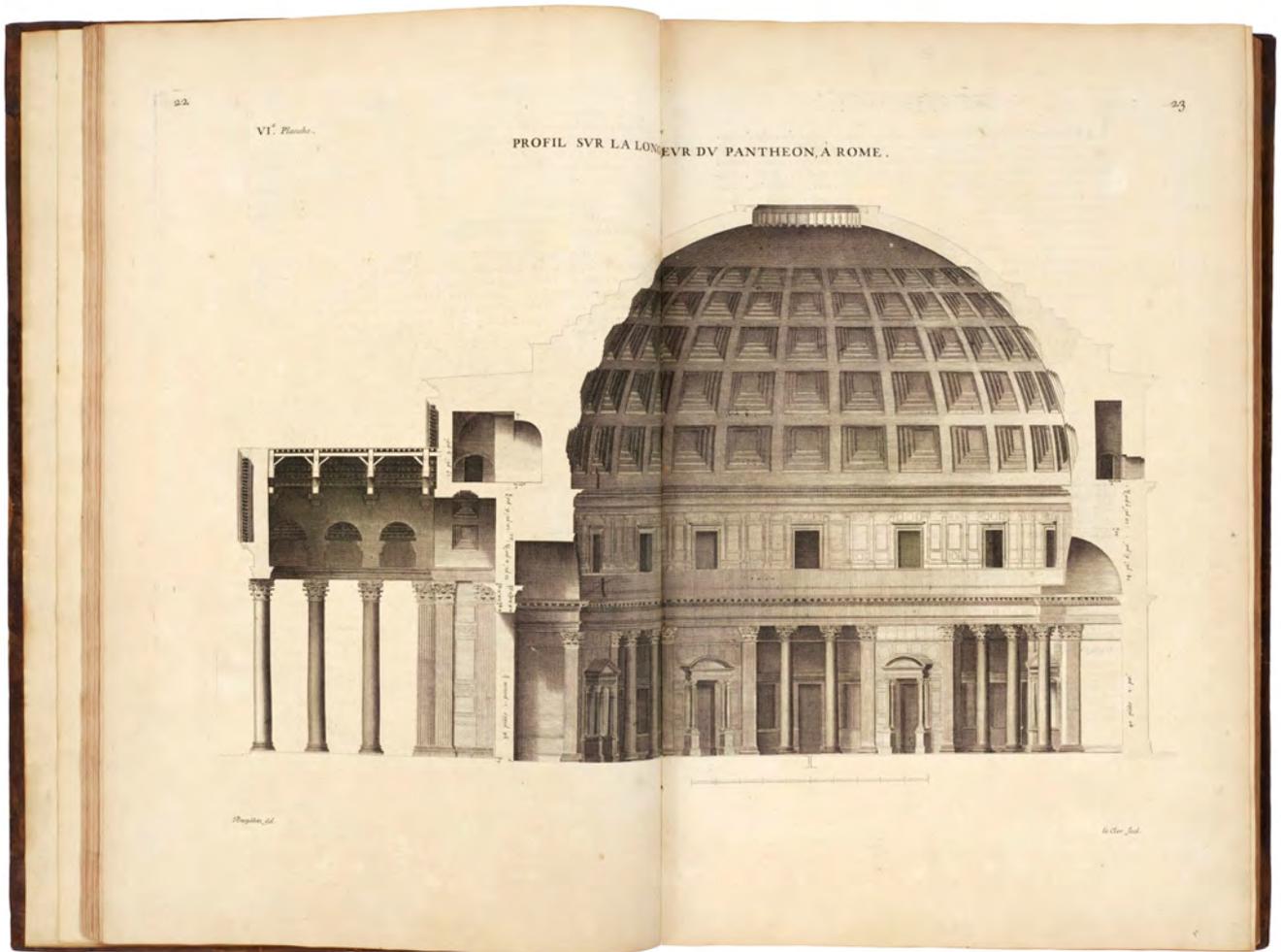
Folio, pp. [12], 323, [1 blank], with engraved title-page, 137 engraved plates, engraved head-piece and initial; a very good copy in contemporary full calf, rebacked with new endpapers, two spine labels, corners repaired; armorial Chippendale bookplate of Sir John Hynde Cotton to verso of front free endpaper. **\$11,950**

First edition of this spectacular folio production, based on the most accurate measurements of Roman architecture of the time. Sent to Rome by Colbert in 1674, Desgodets spent sixteen months measuring the most important buildings with greater accuracy than ever before. The resulting drawings of 25 monuments, having been presented to the Académie Royale d'Architecture, were engraved by the King's engravers, at the King's expense, and published with Colbert's financial backing in this luxurious edition. The monuments illustrated include the Pantheon, Temple of Bacchus, Temple of Faunus, Temple of Vesta, Temple of Vesta at Tivoli, Temple of Fortuna Virilis, Temple of Peace, Temple of Antoninus Pius and Faustina, Temple of Concord, Temple of Jupiter Stator, Temple of Jupiter Tonans, and the Temple of Mars Ultor.

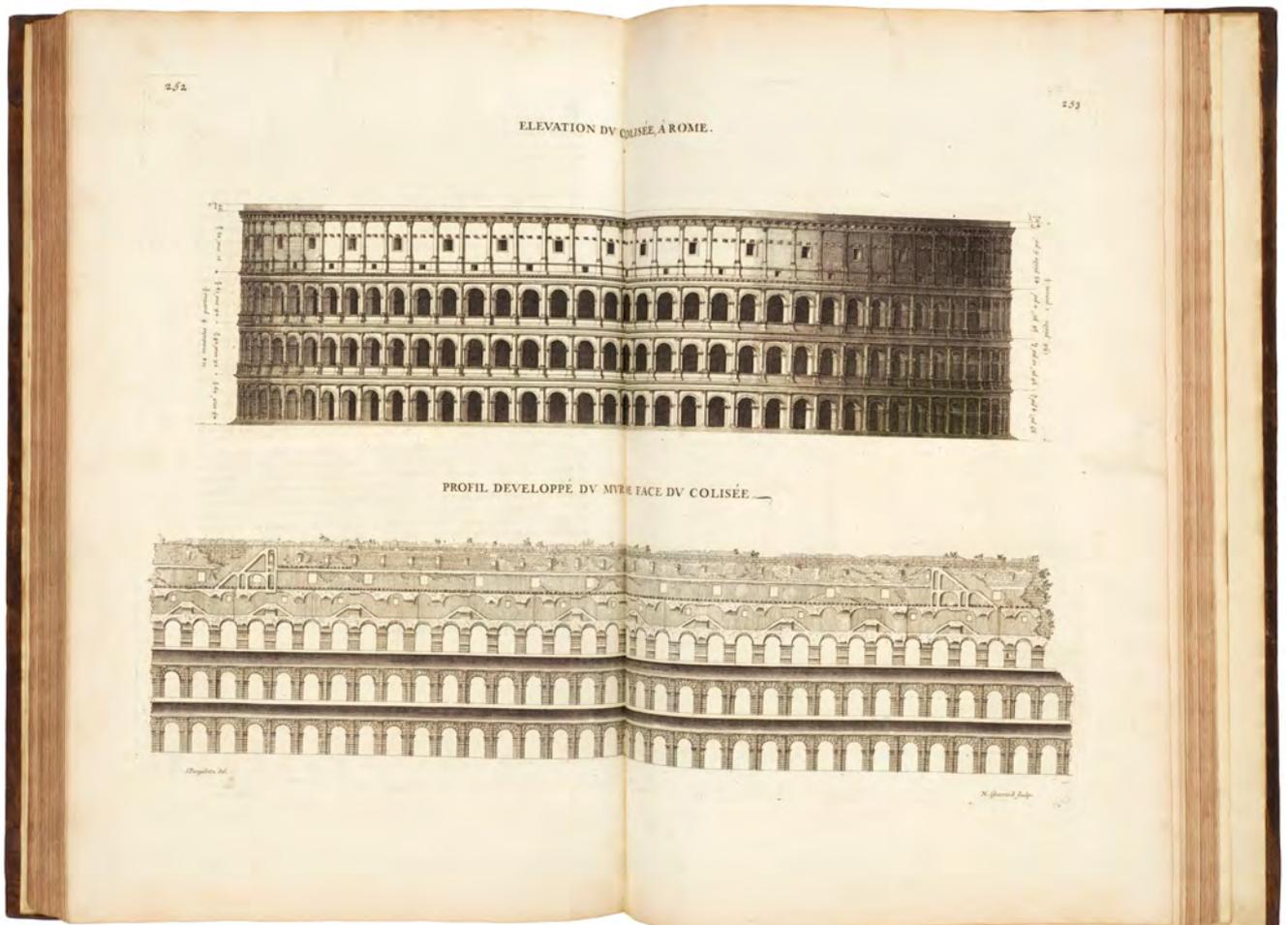
Desgodets 'incorporated in his drawings as many details as possible, delineating them with a degree of accuracy inspired by his almost mystical reverence for exactitude of proportion. Such accuracy was unprecedented, and not to be superseded for a long time' (*British Architectural Library*, 858). Desgodets's text recorded and challenged the written architectural documents which were at odds with his measurements: the very documents on which the French Academy had based its principles.

*Provenance:* Sir John Hynde Cotton, 4th Baronet (1717-1795) of Madingley Hall, Cambridgeshire.

Millard (French) 62; Fowler 102; Cat. Berlin 1863.



[22]



CONDITION OF AFRICAN-AMERICANS  
A LETTER AND A SCARCE PRINTED EPHEMERON

23     **DUBOIS, William Edward Burghardt.** [ALS to Morley Wolfe]. [New York], 13 March 1945.

Typescript on paper, pp. [1], text on recto; letterhead 'Color and Democracy, Colonies and Peace', with address of 'National Association for the Advancement of Colored People' printed in black and 'Department of Special Research' printed in red; written in English, with manuscript signature 'W. E. B. Du Bois'; address of Morley Wolfe at the bottom, with note in pencil '(while I was studying for the ministry)'. \$2500

Letter from W. E. B. Dubois to the young Morley Wolfe, recommending four books by African Americans, and/or about their condition, presumably in response to an enquiry about educational literature.

At this time Dubois was the director of the Department of Special Research at the National Association for the Advancement of Colored People, and in this year, 1945, he was one of three delegates from the association to attend the conference in San Francisco at which the United Nations was established.

Morley Wolfe (b. 1928) graduated from law school in 1955 and went on to become a judge, with a lifelong interest in organizations fighting prejudice and discrimination. **Dubois' missive is offered with a printed open letter, in itself a very rare survival**, 'to the people of Great Britain and Europe', co-signed by several African-American public figures: *Race Relations in the United States. The Negro's intolerable condition pointed out by Professor Du Bois and other eminent Afro-Americans. Dr. Washington's optimistic utterances repudiated.* 1910 [printed bifolium, 4vo, pp. 3, [1]; tears along folds, no loss; top right-hand corner torn off; printed address and date on the first page crossed out in marker, stamped date 'Nov 28 1910', additions to the printed list in typescript and manuscript on the final blank]. This publication confronted claims by Booker T. Washington that 'the Negro problem in America is in process of satisfactory solution'. The authors ascribe Washington's optimism to his 'large financial interests' which leave him beholden to 'certain powerful interests'. They then go on to describe the plight of African Americans, and ask for the moral support of Britain and Europe in the continued fight against both discrimination and obfuscation.

24     **DUNCAN, Raymond (1874-1966).** A small archive of printed and manuscript material relating to, and printed by, the dancer and poet Raymond Duncan. *Paris, 1940s to 1970s.*

**Together \$2000**

Born in San Francisco, Raymond Duncan was the brother of the dancer Isadora Duncan and the actor-director Augustin Duncan. As early as 1891 he was working on a theory of movement called 'kinematics', which he later developed with his sister. When the family left America in 1898, he spent time in England, Germany, Greece and France; in his villa in Greece, now the Isadora and Raymond Duncan Dance Research Centre, he and his Greek wife dressed regularly in ancient Greek attire. In 1911, after a touring classical Greek plays in America, he set up the Akademia Duncan in Paris. Its extremely wide curriculum took in music, dance, philosophy, oratory, gymnastics, wood engraving, and tapestry. From there Duncan also printed books on his own press in a typeface designed by him and with woodcuts he executed – some of these production featured in a documentary by Orson Welles in 1955. Most were executed in numbered limited editions, but it is unlikely that the numbers stated were ever printed, and they are now very rare.

*The present archive includes:*



DUNCAN, Raymond. *La Beauté éternelle*. Paris, Duncan, 22 March 1919. A mimeographed copy, with editorial corrections by Duncan (deletions, transpositions) and passages concealed with slips of paper (some with ms poetical notes in pencil).

DE NEREYS, Roger. *Psyche, ta lampe*. Paris, Duncan, 1920. No 8 of 350 copies, with the engraved frontispiece augmented by hand with colours. The limitation leaf speaks of a deluxe issue on fine paper with the frontispiece printed in colours, but we have been unable to trace any other copy of either issue. **Not in OCLC.**

DUNCAN, Raymond. *Je chante et je dis. Poemes*. [Paris, Duncan, 1941?] 45 of 500 copies, **inscribed in Nov 1941 to a pupil**. Includes 'My verb clamorous' with poems in English. One poem is hand-edited with a line cut and a portion removed from the foot. **Two copies only in OCLC: BnF and St Genevieve.**

*Ephemera*: Théâtre Femina programme for *Dédale* (1926?), with two woodcut illustrations by Duncan and a photographic plate of Duncan tipped in; Akademia Raymond Duncan, curriculum programmes for 1941 and 1942; Centenary performance programme 1974; *Exangelos et New-Paris-York*. No. 260 November 1972 – a very rare privately printed periodical; inscribed portrait photograph of Duncan, dated Feb 1944.

## DIVISION OF LABOUR AS THE NEW SOCIAL COHESIVE

25 **DURKHEIM, Emile.** De la division du travail social. Etude sur l'organisation des societes superieures. Paris, Felix Alcan, 1893.

8vo, pp. x, 471, [1]; a very good, clean, crisp copy in contemporary quarter calf, flat spine lettered and filleted in gilt, marbled boards. **\$1200**

Rare first edition of Durkheim's main doctoral thesis which, when finally presented, was a victory for the new science of sociology and surprised the academic world. An extraordinarily fruitful work, it contains many ideas and concepts Durkheim employed throughout his life.

His aim is to account for the social cohesion of modern societies. Why should they hold together, with little moral consensus and scanty attention to traditional religion? To find the answer, he examines preliterate societies. Such societies were characterized by 'mechanical solidarity': a consensus in values prevailed and there was a high level of conformity. Durkheim points to the strength in these societies of conscience commune (or conscience collective). Modern society, characterized by 'organic solidarity', is held together not by conscience commune but primarily by the co-operation required as a result of the greater division of labour.

Lukes 1893b.

## WRITTEN ON HUNGER STRIKE - A NAVIGATIONAL ALLEGORY

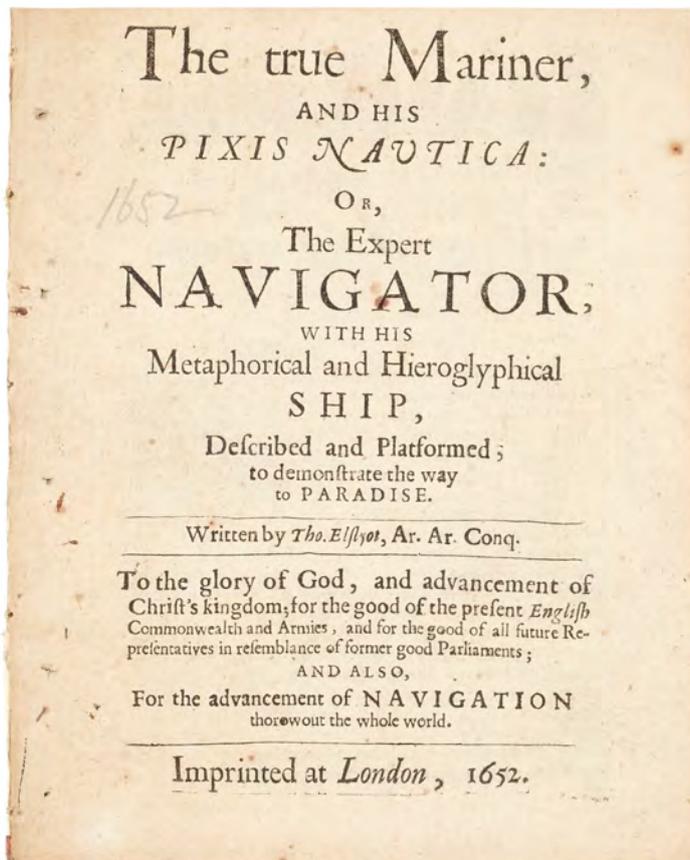
26 **ELSLYOT, Thomas.** The True Mariner, and his Pixis Nautica: or, the expert Navigator, with his metaphorical and hieroglyphical Ship, described and platformed, to demonstrate the way to Paradise ... To the glory of God ... for the good of the present English Commonwealth and Armies ... and also for the Advancement of Navigation thorowout the whole World. *Imprinted at London, 1652.*

4to, pp. [10], 32; a very good, crisp copy, disbound. **\$6000**

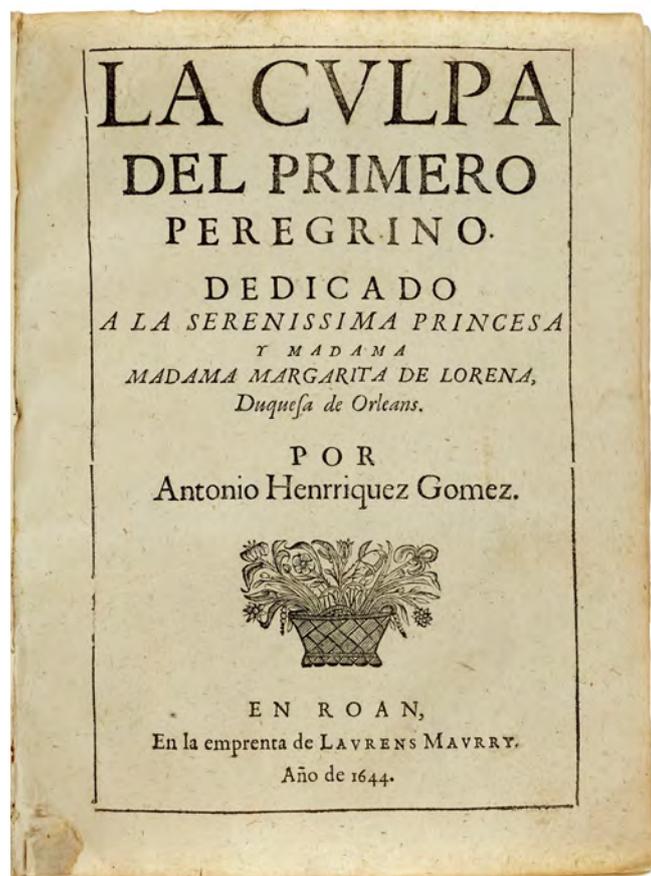
First edition, rare, written from prison, of an eccentric moral-political allegory, attacking Parliament and the place-holders, villains and petty tyrants of the state. There are three dedications (to Cromwell, the officers of the New Model Army, and all 'free-born' persons of the commonwealth), signed 'from my quarters neer the Black-dogg at Newgate, this 7. of March 1651[/2]. being four moneths of my voluntary fast of six months elapsed.'

Whether as a result of fasting or not, it is a hallucinatory text, veering from graphic to opaque and expressed in wild neologisms and circumlocutions, and convoluted vocabulary. Justice and Mercy having fled the Commonwealth, the 'penman' advises the construction of a metaphorical ship to search the globe for them. There follows a curiously specific description of the technical features of the boat and its rigging, while the crew should include a navigator, skilled in astrology, cosmology and philosophy, and 'not ignorant in the use and experiment of the Cross-staff, Jacobs-staff, and sometimes heaving of the Mariners log'; and a captain skilled in 'the several liberal sciences' and able to 'distinguish betwixt the Oceanus Magnus, and narrow seas'. Much of the rest of the work is devoted to the route to be taken as the ship wanders over the high seas in its doomed mission. **There is a reference to James-Town and the James River on p. 23.**

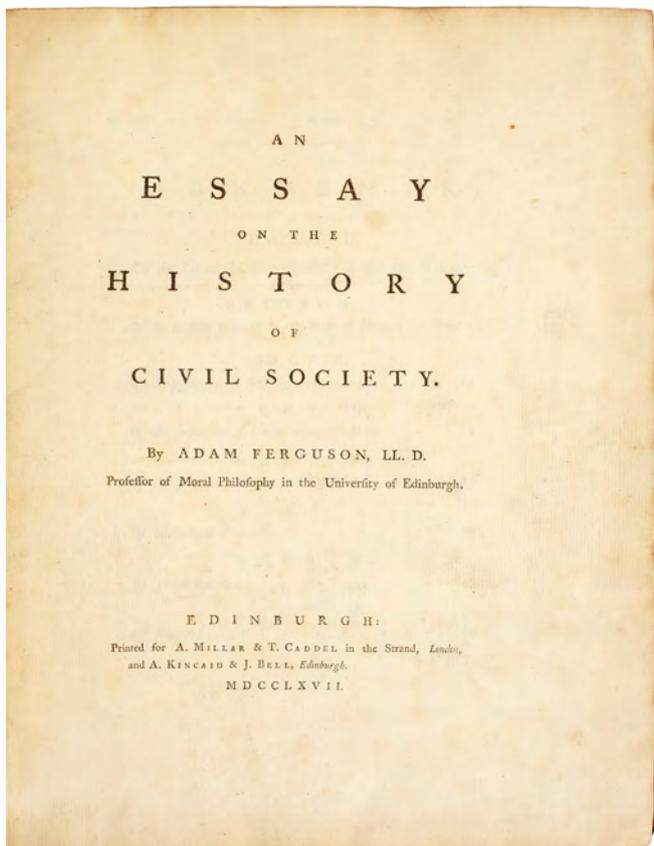
Along its way, the navigator will encounter many ferocious wild creatures, and here Elslyot gets specific in the targets, which are not moral but political: there will be crocodiles 'bigger and more fierce and devorative than either corrupt, perjured, trayterous, or factious Committees of Parliament', sharks



[26]



[27]



[28]

'more rapinacious ... than any Sequestrator', the remora John Rushworth, the panther Prideaux, 'divers immense Foxes ... well compared to corrupt Prothonotaries', 'immense Drone-bees, Gnats, Muskeets ... not unaptly compared to busie Constables, Headburroughs, and their Beadles ... Box-keepers, Bag-bearers, Cryets, Tipstaves ... together with the Warden of the Fleets [prison] well-riveted Deputy (anciently one of the subtillest knaves in England)'.

Little is known of Elsliot/Elsyot beyond what is revealed in his several publications. He was apparently arrested in the Commons lobby in 1649 and incarcerated. From prison he published, in the same year as the present work, *The Lamb taking of the Woolf* (1652), which indicted three MPs for allegedly organising a campaign to disband the army in 1647, casting false aspersions against Lilburne, and trying to block the appointment of Cromwell as Captain General. He seems to have had a military background, addressing the army as his 'fellow soldiers', and may have been abroad – at one point he suggests that the temptation to eat the forbidden fruit may have been the same which he once had 'to satisfie his curiosity in seeing the Turkes Sultanas and Concubines nakedness, for which he had like once to have lost his life at Constantinople'.

**ESTC records five copies only**, at BL, Cambridge, Edinburgh; Sutro, and UCLA. Wing E641.

27      **ENRÍQUEZ GÓMEZ, Antonio.** *La culpa del primero peregrino. Dedicado a la serenissima Princesa y Madama Margarita de Lorena Duquesa de Orleans. Por Antonio Henriquez Gomez. Rouen, Laurens Maurry, 1644.*

4to, pp. [viii], 144; minute paper flaw in the gutter at the bottom of the first leaf, else a clean, crisp copy in contemporary limp vellum.

**\$5100**

**Rare first edition, and the only edition to be published during the author's lifetime**, of this Spanish dramatized version of the Fall.

Segovia-born playwright, novelist and poet Antonio Enríquez Gómez (1601-1663), of Portuguese-Jewish descent, was originally known under the name of Enríque Enríquez de Paz. Forced into exile in France following allegations of heresy, he assumed the name of Enríquez Gómez and became secretary to Louis XIII. Gómez returned openly to profess Judaism a few years later while in Amsterdam. On returning to Spain, though, he fell into the hands of the Inquisition, was condemned, burned in effigy in 1660, eventually arrested, and died in prison.

Gómez' literary affiliation was mainly with the dramatic school of Lope de Vega (to whose posthumous panegyrics he contributed a sonnet). *La Culpa del primero pelegrino* is dedicated to Marguerite of Lorraine, the wife of Louis XIII's brother Gaston. It is a versified dialogue recounting the expulsion of Adam and Eve from Paradise. The theme reflects the synthetic role and efforts of *marrano* culture: Adam is the perpetrator and victim of the original sin of Christian doctrine, but his condition is described – in the title itself – primarily as that of the archetypal exile, a man banned from his land. Whilst critics have attacked the verbosity of his style and his indulgence in catalogues (enumerations of characters, of vices, sins, professions etc. abound in the *Culpa*), Ward appreciates the presence of 'arresting passages', and more recent scholarship has noted the creative and poetic use of biblical sources.

A new edition, enlarged, was published posthumously in 1735.

A rare book: OCLC records one copy in Spain (BNE), one in the UK (BL), 4 in Continental Europe, none in the US. Kayserling, *Biblioteca española-portuguesa judaica*, p. 49; Palau, V, 79838; Ward, p. 182; see I. S. Révah, *Antonio Enríquez Gómez: un écrivain marrane*, 2003.

EARLY CLASSIC OF SOCIOLOGICAL THOUGHT  
INTRODUCING THE IDEA OF DIVISION OF LABOUR

28 **FERGUSON, Adam.** An essay on the history of civil society. *Edinburgh, A. Millar and T. Caddell, 1767.*

4to, pp. vii, [1], 430, [2, blank]; a very good, generously margined copy in contemporary calf, rebaced preserving the original lettering-piece; corners worn, a few surface abrasions to the sides; armorial bookplate of Sir James Monk (1745-1826), chief justice of Lower Canada, to the front paste-down. \$9000

First edition of the principal work of the philosopher Adam Ferguson, professor of moral philosophy at the University of Edinburgh and a leading figure of the Scottish Enlightenment. A friend and colleague of Dugald Stewart, David Hume, and Adam Smith, 'Ferguson is today remembered for his *Essay*, rather than for his contributions to moral philosophy or Roman history: he was what we would now call an intellectual historian, tracing the gradual rise of the human mind from barbarism to political and social refinement ... His discussions of politics, economics, history, aesthetics, literature and ethnology were the synthesis of the thought of his time' (*Encyclopedia of Philosophy III*, 187).

Beginning with the general characteristics of human nature and the history of rude (i.e., primitive) nations, the *Essay* traces the history of social evolution through the rise of policy and arts ('Of National Objects', 'Of Population and Wealth', 'Of Civil Liberty', 'Of the History of Literature'), the advancement of civil and commercial arts, and their consequences. The final chapters discuss how nations can decline as the result of waste, luxury, corruption, and political slavery. Ferguson's influence extended to such nineteenth-century political thinkers as Comte, Mill, and Marx, who made use of his notion of the division of labour.

*Provenance:* Sir James Monk, (1745-1826), member of a prominent Canadian family of magistrates. In 1770 he went to England, and in 1774 he was called to the English bar from the Middle Temple. He was named attorney general of Quebec in 1776, and served as deputy judge of the Vice-Admiralty Court from 1778 to 1788 and as chief justice of Montreal from 1793 to 1820. From 1819 to 1820 he was also administrator of the government of Lower Canada. In 1824 he retired from the bench, went to live in England, and died at Cheltenham.

Kress 6432; Goldsmiths' 10264; Higgs 3973.

LOVE TESTED AND TRIUMPHANT

29 **[FORD, John].** The Fancies chaste and noble: presented by the Queenes Maiesties Servants, at the Phoenix in Drury-lane ... *London, Printed by E. P. for Henry Seile, and are to be sold at the Shop ... 1638.*

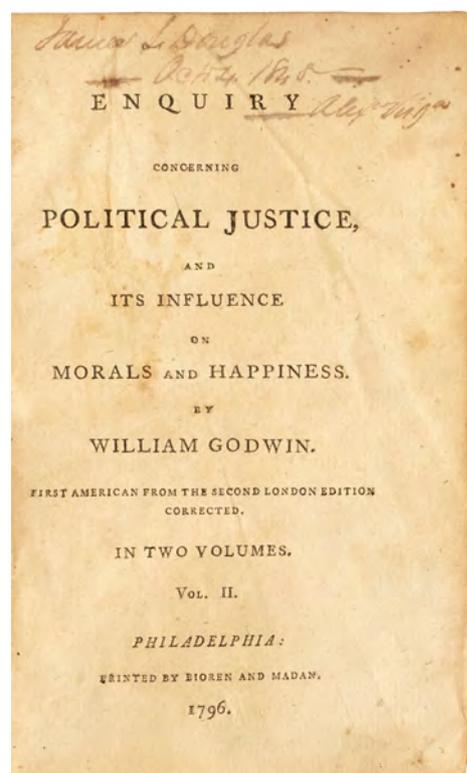
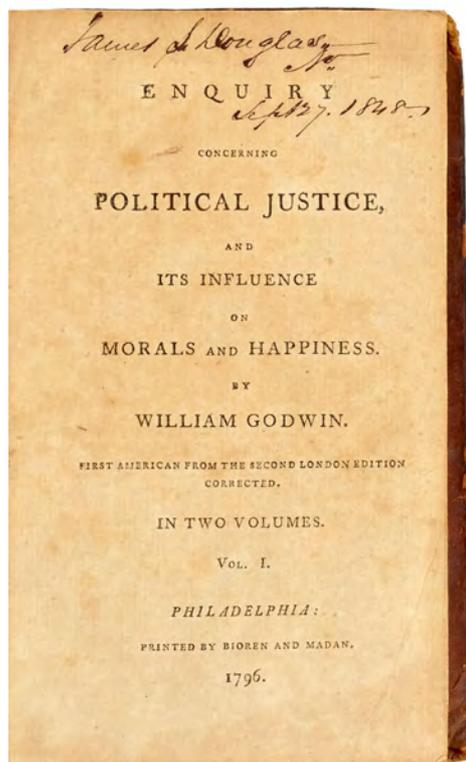
4to, pp. [6], 67 [i.e. 77], [1], with an inserted half-sheet (a2) between A1 and A2 (dedication to Lord Randell Macdonnell, dedicatory poem by Edward Greenfield, and prologue), not present in all copies (see Pforzheimer); wax stains to A3, headline cropped A2-3, slightly toned, a few other spots and stains, but a very good copy in modern full calf; purchase note of Geoffrey Stevens Cox, dated 1934, for whom it was rebound. \$4650

First edition, the variant without a comma after 'Fancies', a rather bawdy comedy on the theme of platonic love and virtue tested, probably first performed c. 1635-6.

The scene is Siena, where the marquis Octavio has set up a sort of platonic academy, called the 'Bower of Fancies', in which he educates three young women (the 'Fancies'), Clarella, Silvia, and Floria, widely believed to be his lovers but actually his nieces and wards. Meanwhile Octavio's nephew Trolyo-Savelli brings his friend Livio and his sister Castemela to court, in order to separate her from her suitor Romanello, but finds that Octavio seems a rival for her hand. In one of two sub-plots, Fabricio has sold his wife Flavia, but regrets it and joins a religious order; Flavia resists the offers of two noblemen and remains loyal to her new husband Julio. The other sub-plot is one of bawdy comedy, and the marriage between a barber and the matron who oversees the Fancies. It closes with a masque showing the effect of love on several different figures.

Queen Henrietta's Men were at the Phoenix or Cockpit from their founding in 1625 until May 1636, when plague shut the theatres. The passing mention of 'an old man of one hundred and twelve' with a bastard son is probably a reference to Old Parr, who had been buried in Westminster in 1635.

STC 11159; Greg II, 532; Pforzheimer 380. See Bentley, V, 442-4, who thought it 'prurient and confused'.



#### FIRST AMERICAN EDITION

**30 GODWIN, William.** An enquiry concerning political justice and its influence on general virtue and happiness. *Philadelphia, Bioren and Madan, 1796.*

Two vols, 12mo, pp. xvi, [21]-362; viii, [1]-400; with half-titles; browning as in most copies, some waterstaining to the second half of vol. 2 with quire ee loose; in contemporary tree calf, red and black morocco lettering- and numbering-pieces; joints cracked but holding, edges and corners worn, spines chipped at extremities, surface of the first spine almost entirely perished; ownership inscriptions on the title-pages, 'James S. Douglas', dated September and October 1848 in volume one, 'James S. Douglas Oct. 4. 1848' in volume two, another inscription (?G. M. N. Hunt) on the final page of vol. 1.

**\$1750**

**First American edition** of the *Political Justice*, based on the corrected second London edition. A copy of this edition was in the library of Thomas Jefferson, who was profoundly influenced by its individualism and was regarded as 'the American-born counterpart to Paine and Godwin' (A. Burstein, *Jefferson's Secrets*, 2001, p. 105)

Godwin's ideas played a central part in the controversy between the Jeffersonians and the Federalists at the turn of the century. In 1801 the Federalist newspaper, the *Massachusetts Mercury* and *New England Palladium*, carried a series of satirical articles on Godwin and the decline of American education. Perhaps spurred by this, Theodore W. Dwight, a frantic opponent of Jacobinism, railed in a speech to the Society of the Cincinnati against Jefferson, the Jacobin 'cosmopolites' and Godwin. He accused Jefferson of trying to include the *Political Justice* in the curriculum at his alma mater, the College of William & Mary in Virginia, and denounced the work itself on the ground that it 'inspires infidels with an expectation that mankind will triumph over death and achieve perfect, democratic equality' (see B.R. Pollin, 'Godwin's Letter to Ogilvie, Friend of Jefferson, and the Federalist Propaganda', *Journal of the History of Ideas* 28.3, 1967, pp. 432-44.)

ESTC W31889; Evans 30493; Sowerby 2359.

#### THE CLEAREST EXPOSITION OF SOCIALIST AND ANARCHIST DOCTRINE (PRINTING AND THE MIND OF MAN)

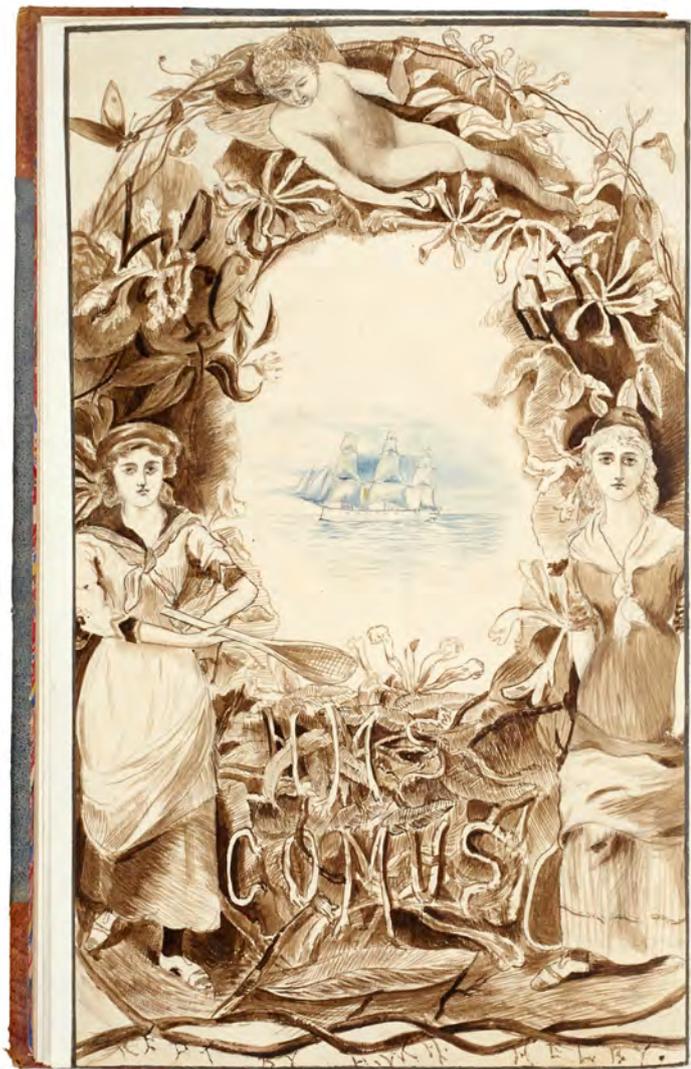
**31** **GODWIN, William.** Enquiry concerning political justice, and its influence on general virtue and happiness. *London, G.G. and J. Robinson, 1796.*

Two vols, 8vo, pp. xxii, [1, errata], [1], 464; ix, [1, errata], 545, [1]; with half-titles; minor browning and spotting throughout, rear free endpaper of vol. 2 torn, but a very good copy in red half morocco, flat spines with gilt tooling and lettering, speckled edges; corners scuffed and boards a little rubbed; occasional manuscript annotations, in pencil in the first volume and in pencil and ink in the second volume. **\$1500**

**Second, revised edition** (first 1793) of 'one of the earliest, the clearest, and most absolute theoretical expositions of socialism and anarchist doctrine. Godwin believed that the motives of all human action were subject to reason, that reason taught benevolence, and that therefore all rational creatures could live in harmony without laws and institutions. Believing in the perfectibility of man, he thought that 'our virtues and vices may be traced to the incidents which make the history of our lives, and if these incidents could be divested of every improper tendency, vice would be extirpated from the world'. All control of man by man was intolerable and 'government by its very nature counteracts the improvement of original mind'... It is to be doubted if anyone fully accepted this out-and-out radicalism, but Godwin's passionate advocacy of individualism, his trust in all the fundamental goodness of man, and his opposition to all restrictions on liberty have endured. They found a practical exponent in Robert Owen, whose philanthropic industrial experiments were deeply influenced by Godwin. They lie at the roots of all communist and anarchist theory' (*PMM*).

The first quarto edition sold 3000 copies, and, to satisfy demand, the publisher Robinson had to purchase pirated octavo sheets from the Dublin printer Luke White. This success prompted large portions of the work to be substantially rewritten, especially the four first and last of the eight books. Godwin wrote in a letter to his disciple William Dunlap around January 1796 that the second edition, sold at a much more affordable 14 shillings, 'differs in many important particulars from the first' (P. Clemit ed., *The Letters of William Godwin*, I, 2011, p. 142).

ESTC T94278; Einaudi 2633; Kress B.3133; NCBEL II 1249; Sweet & Maxwell I 608.30; see *PMM* 243 (first edition).



32 **H.M.S. COMUS and H.M.S. TOURMALINE.** [HELBY, Harold Wildey Hasler]. Log Book. *Hong Kong, Singapore, Palau, Yokohama, Vancouver Island, San Francisco, Callao, Valparaiso, Tierra del Fuego, Falkland Islands, Montevideo, San Vicente, Plymouth, Sheerness ... Dec 1881-Feb 1884.*

Folio, ff. 141 of manuscript entries, the remainder blank; 3 ff. of full-page illustrations, including frontispiece to the *Comus* section, signed 'Kept by H.W.H. Helby', a copy of a *Punch* cartoon and a watercolour 'Bon Voyage', showing a boy in a dinghy with a sinking ship on the horizon; numerous drawings and watercolours laid and tipped in, including cross-sections on wax paper and in water-colour, and watercolour views depicting ships and lighthouses; two folding maps charting the global courses of *Tourmaline* and *Comus* and that of *Comus* in the Americas; two original photographs depicting sailors on board taking soundings, captioned in pencil to reverse; very good in original half sheep and blue buckram boards, fairly rubbed, joints cracked but holding firm, strip missing from upper joint and wormtracks to joints; slightly bowed; marbled endpapers. \$4000

A characterful log book charting the voyage of Royal Navy steamer H.M.S. *Comus*, beginning with its berth in Hong Kong and following its course around the Pacific, before its passage home across the Atlantic. The logger is midshipman Harold Helby, who signs a number of his drawings. At first Helby is aboard H.M.S. *Tourmaline* which is docked in Hong Kong, having sailed there from Australia and Japan, according to Helby's map. In February Helby joins the steamer *Comus*, announcing his new station with a splendid frontispiece.

Comus's tour of the China station first takes it to Labuan, then to Palau where the ship is moored off Koror, Pelelieu and Babeldaob, before returning to Koror, where on April 22nd 1882 the officers alight and hold a 'palaver with [the] chiefs of Araklong concerning payment of fine'. Comus then returns via Peleliu and Labuan to Singapore, arriving on Monday 15th May. The week there is spent re-coaling, cleaning, and the guns and gatling are given target practice. The ship sails for Hong Kong on May 23rd and on to Yokohama on June 10th, arriving there on the 24th. At Yokohama they find the British China Squadron at anchor and exchange salutes with men-of-war from Russia, France and the United States.

In the second, longer part of the log book Comus crosses the Pacific from Yokohama to Vancouver Island. There is a large folding watercolour map depicting the voyage in the Americas, with a steamer depicted inset. Comus's main purpose on this side of the Pacific is the conveyance of the Governor General of Canada, the Marquis of Lorne and his wife Princess Louise from San Francisco to Esquimaux, and back again. For the crew this royal honour simply means extra work: the carpenters are set to building enlarged royal cabins; there is bunting to be hung on birthdays and almost continuous royal salutes to be made to every passing ship and fort; the marines are sent ashore to act as an honour guard for the Governor. After the royal couple have disembarked for the second time, in San Francisco, two sailors clearly decide they've had enough of all this: Helby records that 'Michael Harris and Abraham Thurston deserted by swimming ashore having stolen two life belts from cutter.' The royals being safely deposited, Comus then steams south to Peru, where it is forced to moor on San Lorenzo island at Callao apparently because of sickness; a surgeon, Ferguson, joins the 'temporary sick quarters' there, before departing for the hospital at Valparaiso in Chile with a sick boatswain, R. Martin. When the ship reaches Valparaiso two formerly sick sailors, Lieutenants Warren and Burrows, board the ship, though with no mention of the unfortunate Martin. Comus continues down the coast of Chile, here engaging in signalling with H.M.S. Satellite, using morse code and a signalling station, which is depicted in a watercolour. On board the Satellite there is a court martial for desertion of R. Sly, gunner, and C. Baker, boatswain. Comus then enters its tortuous passage of the Tierra del Fuego, where they encounter 'a solitary family of Indians living in a hut', before returning home to Plymouth and finally Sheerness by way of Montevideo, the Falkland Islands, and San Vicente.

There is a log book for Comus dated 1884-1888, though apparently unattributed, at the Royal Museums Greenwich.

## THE GREATEST WORK OF POLITICAL PHILOSOPHY WRITTEN IN ENGLISH

**33**     **HOBBS, Thomas.** *Leviathan, or the matter, forme, & power of a commonwealth ecclesiastical and civil.* London, Printed for Andrew Crooke, 1651.

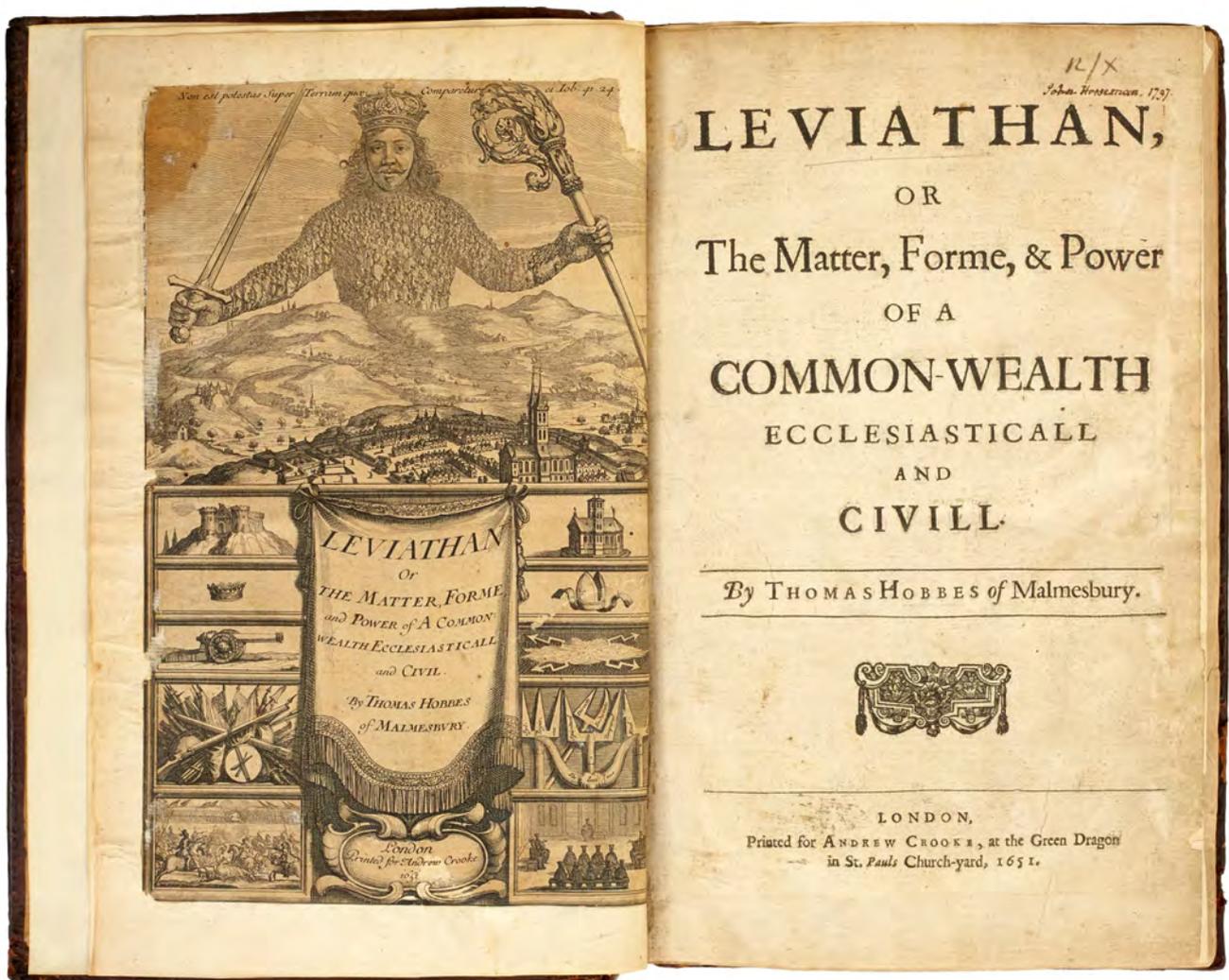
Folio, pp. [vi], 1-248, 247-256, 261-396, with an engraved pictorial additional title (laid down) and a folding letterpress table; fore-edge of the printed title reinforced, paper flaw to pp. 175-6 resulting in the loss of a couple of letters, some light waterstaining to the upper outer corner of the initial quires, some scattered foxing; withal a good copy in contemporary calf, rebacked with some repairs to the sides, endpapers renewed; ownership inscription of John Horseman (Oxford scholar, correspondent of William Godwin) dated 1797 to the title-page. **\$17,000**

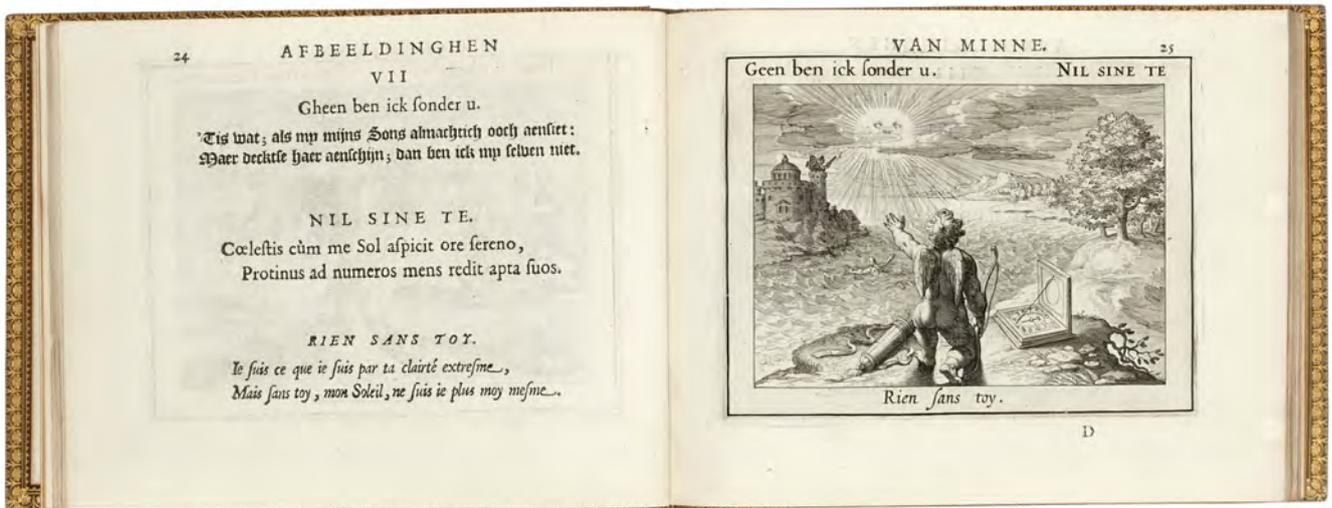
First edition. 'Leviathan is the greatest, perhaps the sole, masterpiece of political philosophy written in the English language' (Michael Oakeshott). Hobbes's intellectual career 'covered almost the whole of the great seventeenth-century crisis; and *Leviathan* was the most considered and clear-headed response to that crisis produced by any observer. The states we inhabit were to a great extent formed by the conflicts of that period, and *Leviathan* is thus still one of the foundational texts of our politics' (Richard Tuck).

Hobbes was very interested in the settlement of North America, and was even technically once a landowner there (as an aide to the earl of Devonshire, a prominent member of the Virginia Company in the 1620s). In *Leviathan* Hobbes refers to the government of Virginia, and, most importantly, he cites 'the savage people in many places of America' as a concrete example of one of his key concepts, the state of nature, 'where every man is enemy to every man', a condition of 'continuall feare, and danger of violent death; and the life of man solitary, poore, nasty, brutish, and short'.

'Hobbes was not an enthusiastic proto-imperialist. Having direct experience of colonial policy ... he had good reason to consider the question of how colonization could be justified. The most convenient justification available was the neo-Aristotelian argument, which portrayed the native people of the Americas as "natural slaves"; but Hobbes responded to Aristotle's original version of this argument with withering scorn. In his view, colonization was a permissible way of employing people who could not otherwise be supported by the economy of the mother-country; however, the colonists were under a moral duty to treat the native people humanely, and to encourage them to use greater productivity to compensate for the loss of territory. As he explains in *Leviathan*, the colonists 'are to be transported into countries not sufficiently inhabited: where neverthelesse, they are not to exterminate those they find there; but constrain them to inhabit closer together, and not range a great deal of ground, to snatch what they find; but to court each little plot with art and labour' (Malcolm, 'Hobbes's theory of international relations', in *Aspects of Hobbes*, pp. 441-2).

Alden 651/85; Corbett & Lightbown 20; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138; Wing H2246.





**34 HOOFT, Pieter Corneliszoon.** *Emblemata amatoria. Afbeeldinghen van minne. Emblemes d'amour.* Amsterdam, Willem Janszoon Blaeu, 1611.

Oblong 4to (181 x 142 mm), pp. 144, with an engraved allegorical title and 30 full-page engraved emblems; a fine copy in late nineteenth-century polished speckled calf, spine richly gilt, gilt edges, by Bedford. **\$11,950**

First edition, complete with the rare accompanying collection of sonnets and songs (pp. 73–144), of one of the most important emblem books of the Dutch Golden Age and a masterpiece of Dutch literature by the prolific poet and dramatist Pieter Corneliszoon Hooft (1581–1648). All the emblems, illustrated with splendid engravings variously attributed to Simon Frisius, Pieter Servouters (see Praz) or Christoffel le Blon (see Landwehr), 'are original in that they are not derived immediately from [Hooft's] predecessors, but are freely inspired by the same or similar themes' (Praz p. 124), and are accompanied by mottoes and distichs in Dutch, Latin and French.

*Provenance:* Samuel Ashton Thompson Yates (1842–1903), with his bookplate. Loosely inserted is a two-page typescript letter signed from Mario Praz to Allan Heywood Bright, dated Brighton, 8 December (year unknown), discussing the originality of the engravings of various emblem books about love, among which is Hooft's *Emblemata amatoria*, and the collection of Lord Lothian.

De Vries 48; Landwehr, *Low Countries* 320; Praz p. 371.

#### A FRESH COPY OF A SCARCE ENGLISH ATLAS IN A CONTEMPORARY BINDING

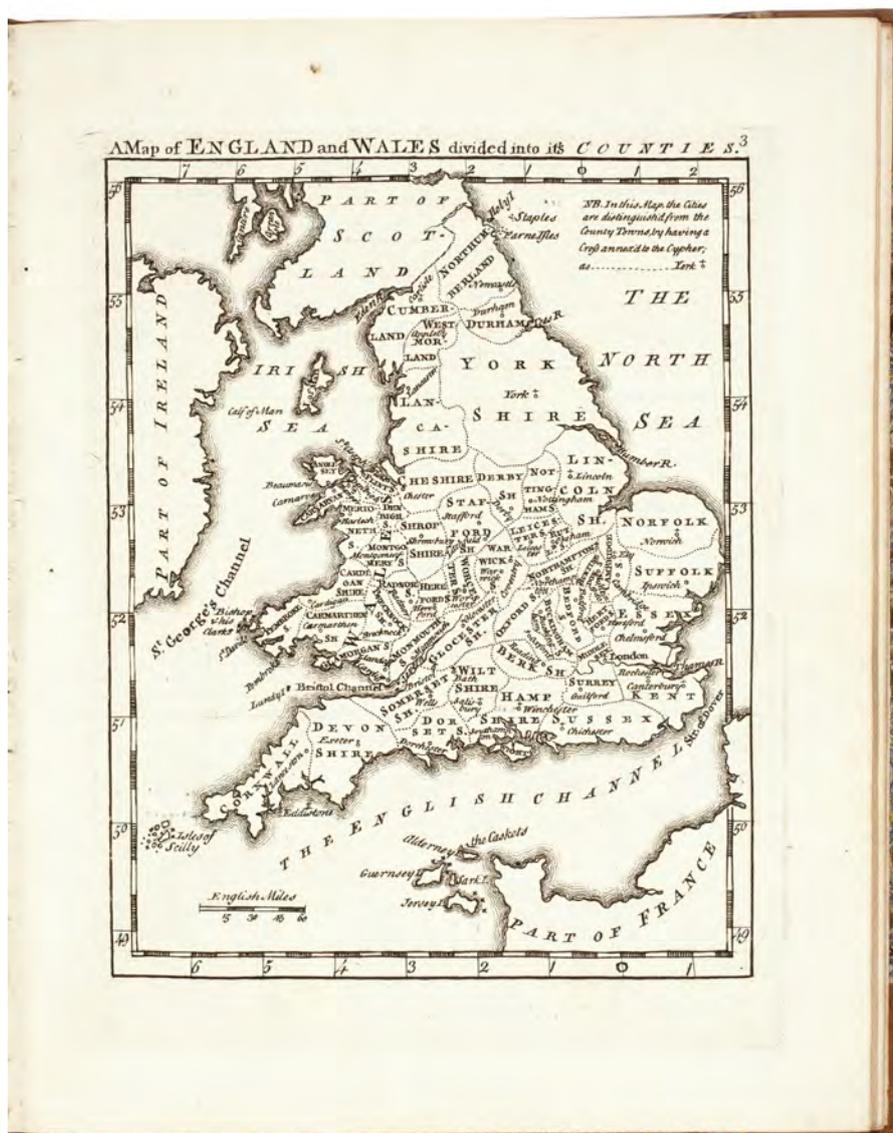
**35 JEFFERYS, Thomas and Thomas KITCHIN.** *The Small English Atlas being A New and Accurate Sett of Maps of all the Counties in England and Wales.* London, Robert Sayer and John Bennett, John Bowles, and Carrington Bowles, [c. 1775].

4to (238 x 186mm), engraved title, engraved preface l., and 50 engraved maps numbered 3–52; some very light spotting or marking; contemporary British half calf over marbled boards, the spine divided into compartments by gilt rules, all edges speckled; extremities a little rubbed and bumped, small wormhole on upper joint, nonetheless a very crisp copy in a contemporary binding. **\$2350**

New edition. *The Small English Atlas* was originally advertised by a consortium of eight London booksellers, but it appears that the work was taken over by Thomas Kitchin and Thomas Jeffreys before publication of the thirteen constituent parts of the atlas was completed in 1749. A second edition was issued by Jeffreys and Kitchin in 1751, which seems to have remained in print until 1765 (the maps in this edition are known in two or three states, indicating that they were revised as time passed). The present edition is undated, but was probably published in 1775, and contains a significant number of revisions and changes: the title has been re-engraved to reflect the new publishers; the map of the direct roads has been replaced with a map of the rivers of England; new roads and canals have been added to the maps; and boundaries of hundreds, wapentakes, and other administrative areas have been added. The information given in the panel below each county map has been erased and replaced with lists of boroughs, cities, towns, etc., annotated with details of market-days, political representatives, and other details.

ESTC records two copies at Oxford and one at Columbia, to which Hodson adds copies at Cambridge, Leeds, and the Royal Geographical Society, Phillips a copy in the Library of Congress, and Shirley one at the British Library (acquired in 1994).

ESTC T301090; Hodson 211; Phillips, *Atlases*, 8123 (misdated the purchase of the Isle of Man from the Duke of Athol to 1806, and thus the atlas to '?1806'); Shirley, *Maps in the Atlases of the British Library*, T.KIT-2b.



TRANSLATED BY JOHN EVELYN

**36 JOHN CHRYSOSTOM, Saint.** The Golden Book of St. John Chrysostom, concerning the Education of Children. Translated out of the Greek by J. E. Esq. London, Printed by D. M. for G. Bedel and T. Collins ... 1659.

12mo, pp. [44, of 48 wanting the preliminary blanks A1-2 but the intermediary blank a12 is present], 90, [6, Notes], title-page printed in black and red; apart from a small torn corner to B9-12 (not affecting text), a fine copy in modern crushed red levant by Elizabeth Greenhill, bookplate of Dr. and Mrs. H.R. Knohl. \$8750

First edition, issue with Evelyn's letterpress initials on the title-page (in the other issue the initials are incorporated into an engraved vignette).

St. John Chrytom (c. 347-407) was a Franciscan preacher and afterwards Bishop of Constantinople, known for his eloquence as 'golden mouthed'. He is the patron saint of preachers. According to Evelyn, the *Golden Book* had only lately come to light, in a manuscript in the Cardinal's Library in Paris, and was printed there in 1656. This is the first English translation.

In the dedication to his brothers George and Richard, John Evelyn writes: 'Amongst the very many diversions which I have experimented to mitigate and attemper the sorrowes which do still oppresse me, for the loss of my Children, and especially of that *One* so precious to me [his son Richard who died aged five on 27 January 1657/8], I have found nothing that has afforded me a greater consolation then *this*: That it pleased God to give me opportunities and such a subject to work on'. The greater part of the dedication is devoted to the extraordinary attainments of one so young. Near the end Evelyn writes: 'my tears mingle so fast with my Inke that I am forced to breake off here, and be silent --'

As a treatise on education the *Golden Book* describes the mind of a child as 'a City newly built and furnished, a City full of new inhabitants, and as yet wholly unexperienced'. It is the duty of the father 'to instruct and model' the child, to establish laws in this City. 'Let the four *Senses* be the Bullwarks and the Gates ... the Eyes, the Tongue, the Eares and the Nose, and (if you please) also the Touch .... By these Ports it is that our cogitations are corrupted or amended ....' Following this conceit the treatise delineates the virtues and dangers that lurk at each gate.

Geoffrey Keynes writes: 'largely owing to the subject and to the occasion of its production *The Golden Book* is perhaps the most personal and attractive of all Evelyn's publications, and, with *The State of France*, it is the prettiest.' It is certainly a most attractive little volume, and not common.

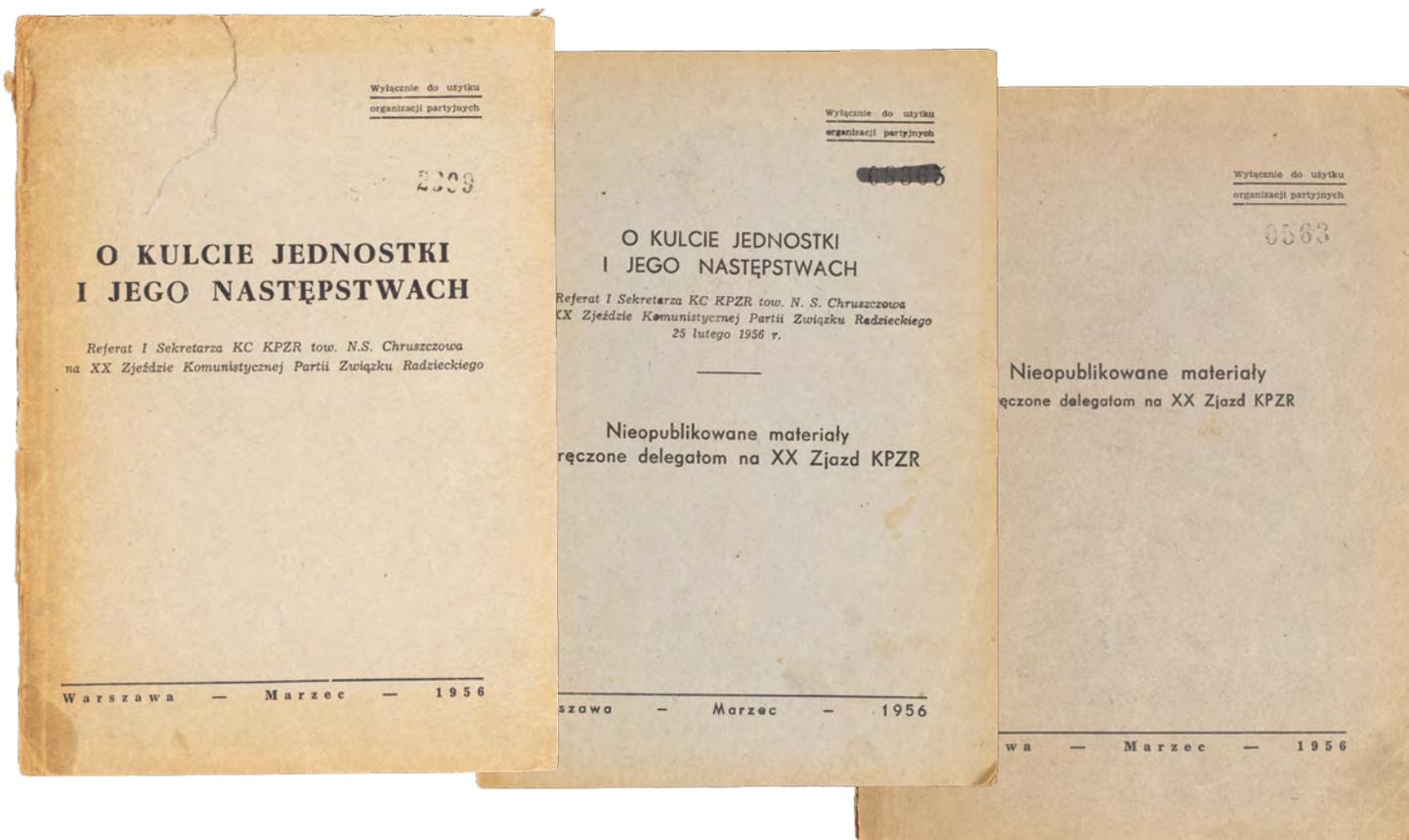
Wing C 3978; Keynes, *Evelyn*, 12.

KHRUSHCHEV DENOUNCES STALIN

**37 KHRUSHCHEV, Nikita Sergejevich.** O kulcie jednostki i jego następcach. Referat I Sekretarza KC KPZR tow. N.S. Chruszczowa na XX Zjeździe Komunistycznej Partii Związku Radzieckiego 25 lutego 1956 r. Wylacznie do uzytku organizacji partyjnych. Warsaw, March 1956.

8vo, pp. 71, [1]; light browning, a few marks, small tear to inner margin of last leaf; very good in original printed drab wrappers; closed tear at head of upper cover, areas of loss to spine, slightly sunned and marked; serial number 2399 stamped to upper cover.

[offered with:]



*Idem.* Nieopublikowane materiały doreczone delegatom na XX Zjazd KPZR. Wylaczenie do uzytku organizacji partyjnych. *Warsaw, March 1956.*

8vo, pp. 32; light browning and creasing, small tears to pp. 29-32 touching only a few letters; very good in original printed drab wrappers; small tear to lower cover, some loss to spine; serial number 0563 stamped to upper cover.

[and with:]

*Idem.* O kulcie jednostki i jego następstwach. Referat I Sekretarza KC KPZR tow. N.S. Chruszczowa na XX Zjeździe Komunistycznej Partii Związku Radzieckiego 25 lutego 1956 r. Nieopublikowane materiały doreczone delegatom na XX Zjazd KPZR. Wylaczenie do uzytku organizacji partyjnych. *Warsaw, March 1956.*

8vo, pp. 95, [1]; light browning; very good in original printed drab wrappers; short closed tear to upper cover, some loss at foot of spine; serial number 68365 stamped to upper cover.

Together \$3300

**Scarce first and second printings of Khrushchev's epoch-making 'Secret Speech', 'On the cult of personality and its consequences', in which he denounced Joseph Stalin in an attempt to destroy the image and legacy of the late dictator – one of the defining texts of the Cold War and a milestone in the 'Khrushchev Thaw'. Delivered on 25 February 1956 to a closed session of stunned Communist Party delegates at the 20th Party Congress, the speech attacked Stalin's cult of personality, his purges of the army and Party, and his management of the Great Patriotic War. 'Khrushchev recalled Lenin's Testament, a long-suppressed document in which Vladimir Lenin had warned that Stalin was likely to abuse his power, and then he cited numerous instances of such excesses' (*Encyclopaedia Britannica Online*).**

'The leaders who inherited the party from the old dictator agreed that Khrushchev should make the speech only after months of furious argument – and subject to the compromise that it should never be published' (John Rettie, *The Observer*, 2006). This Polish translation was the only version of the full text in circulation during the Cold War: a CIA counterfeit edition, with imprint Moscow 1959, was a

translation into Russian from the Polish text, which was leaked via Israel to the USA; and the official Russian text was not printed until 1989.

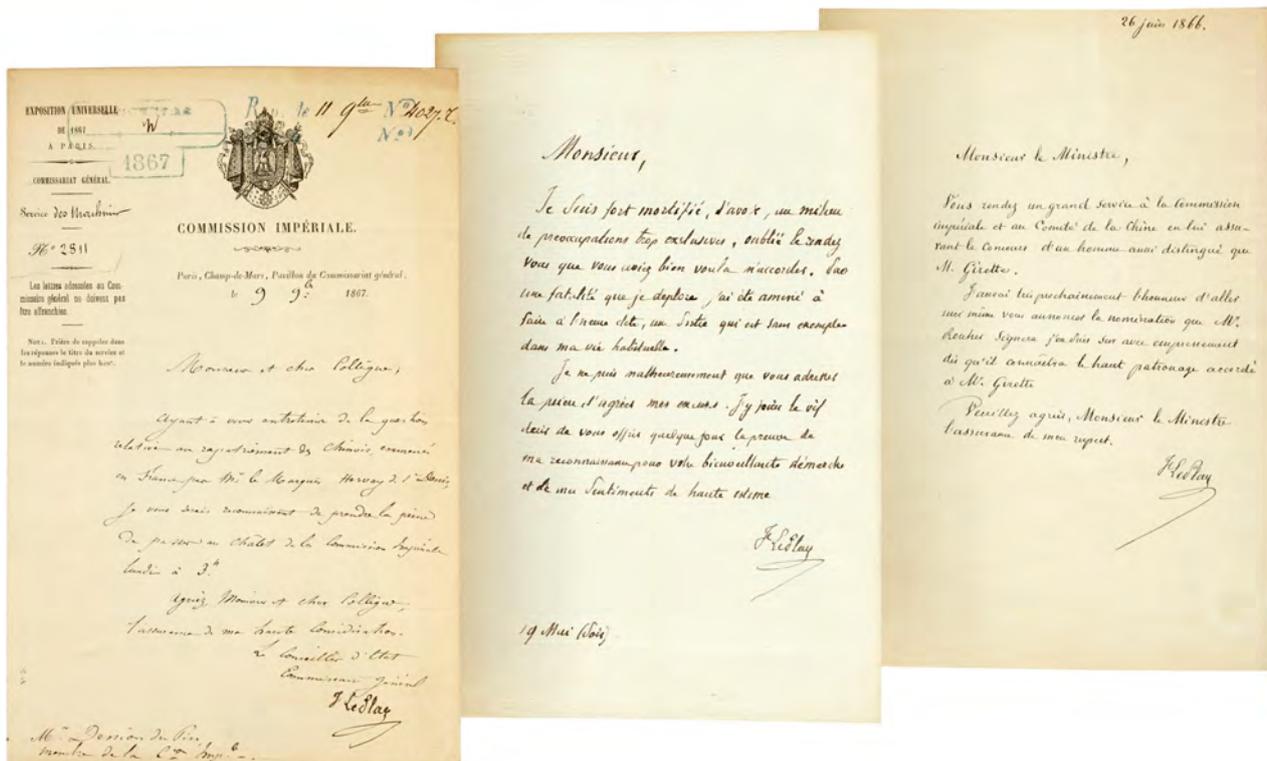
The speech 'caused shock and disillusionment throughout the Soviet Union and the Soviet bloc, harming Stalin's reputation and the perception of the political system and party that had enabled him to gain and misuse such great power. It also helped give rise to a period of liberalization known as the "Khrushchev thaw", during which censorship policy was relaxed, sparking a literary renaissance of sorts. Thousands of political prisoners were released, and thousands more who had perished during Stalin's reign were officially "rehabilitated". The speech also contributed to the revolts that occurred later that year in Hungary and Poland, further weakening the Soviet Union's control over the Soviet bloc' (*Encyclopaedia Britannica Online*).

## APPROPRIATION OF CHINESE ARTEFACTS

38 LE PLAY, Frédéric. A group of three ALS. Paris, 1866-67.

Three autograph letters signed, 8vo, p. [1], two bifolia and one single sheet; in French, written in a small neat hand; one with 'Exposition Universelle' and Commission Impériale' letterheads, inkstamps; in very good condition. \$1500

Fine examples of the sociologist and economist Le Play in full civil-servant mode. The most official-looking of these three letters, dated 1867, relates to the question of the repatriation of Chinese artefacts which had been taken to France by the sinologist Marie-Jean-Léon, Marquis Hervey de Saint-Denis. Le Play is writing in the capacity of commissioner general of the Exposition Universelle of 1867, for which Saint-Denis acted as commissioner for Chinese exhibit. Le Play advises one Monsieur Polligüe that he should drop by the 'Châlet de la Commission Impériale' for a chat, the aim of the meeting apparently being to convince Polligüe to oppose repatriation. The second letter, written a



year earlier, also relates to Chinese matters and is addressed to 'Monsieur le Ministre': 'Vous rendez un grand service à la Commission impériale et au Comité de la Chine en lui assurant le concours d'un homme aussi distingué que M. Girette'. Le Play expresses his gladness at having the honour of next announcing the nomination of Girette to Eugène Rouher, minister of state. The recipient is likely the Marquis de Chasseloup-Laubat, who was the colonial minister at the time this letter was sent and had been heavily involved in the consolidation of France's territories in Indochina.

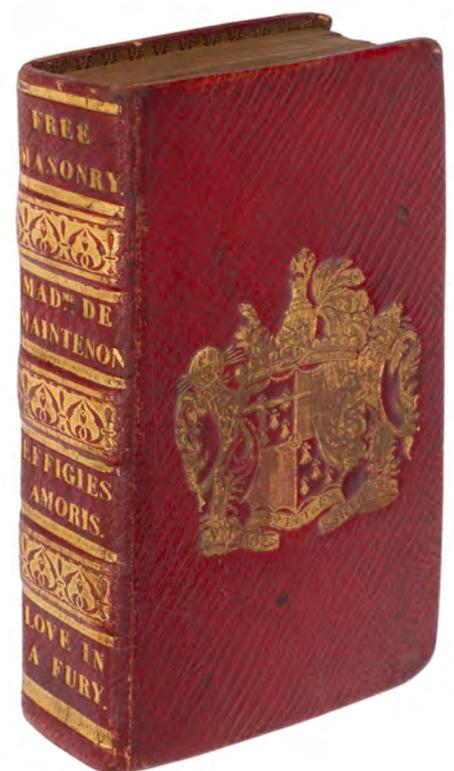
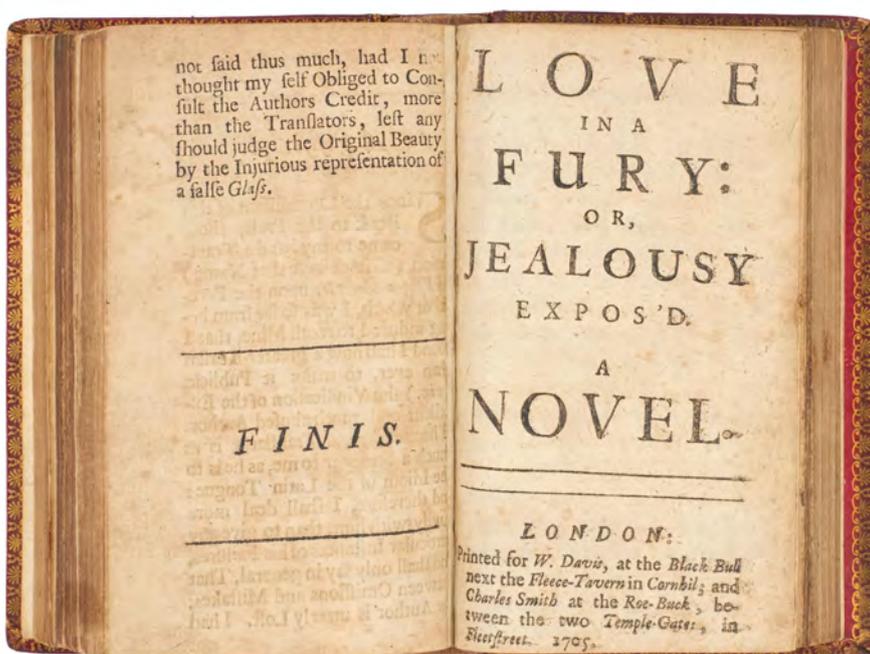
The third letter, undated and written to an anonymous gentleman, expresses in the most piteous terms Le Play's embarrassment at having missed an appointment: 'Je suis fort motivé, d'avoir, au milieu de préoccupations trop exclusives, oublié le rendezvous que vous aviez bien voulu m'accorder. J'ai une fatalité que je deplore'.

39 **LOVE IN A FURY:** or, Jealousy expos'd. A Novel. London, Printed for W. Davis ... and Charles Smith ... 1705.

[bound after:]

**CABINET OPEN'D (The):** or, the secret History of the Amours of Madam de Maintenon with the French King. Translated from the French Copy. The second Edition. London, Printed for J. Roberts ... 1719. [and two other works].

4 works in one vol., 12mo: *Love*: pp. [4], 127, [1]; *Cabinet*: pp. [10], 143, [1], small portion of lower outer corner of D5 torn away with loss of several words, somewhat browned; bound with two imperfect works – *The Secret Revealed!!* 1820 (lacking pp. 3-6 but very rare – BL only in COPAC, not in OCLC), and Robert Waring, *Effigies Amoris in English* 1701 (lacking A9); good copies, bound together in early nineteenth century red morocco, possibly by Hering, covers gilt with the arms of Charles Stanhope as Viscount Petersham (later 4<sup>th</sup> Earl of Harrington), spine gilt with wide raised bands, all four titles lettered direct in the compartments. \$9000



**Unrecorded**, the first and only edition of a *galante* novella set in Italy and translated from *L'amour en fureur* (first 1684 and several times reprinted). The theme is the excessive jealousy of a Florentine named Fabritius, who forces his innocent Venetian wife Virginia to wear a chastity belt.

Among the other self-proclaimed revelatory works in the volume is **an unrecorded second edition of *The Cabinet open'd***, comprising the sheets of the rare first edition of 1690 (5 in ESTC) with A1-2 (advertisement and title-page) cancelled and replaced with a new title-page (vertical chain lines rather than horizontal like the rest of the work). It is sometimes (as in ESTC) attributed to Eustache or Pierre Le Noble, though it is not clear on what evidence, and is apparently translated from *La Casette ouverte de l'illustre criole* (1690). It is a salacious, fictionalised account of Madame de Maintenon, from her upbringing in the West Indies and her first suitor (a one-eyed hunchback) to her position as mistress and then secret wife of Louis XIV.

*Provenance*: Viscount Petersham, a famous Regency buck, held posts successively in the Coldstream Guards, the Prince of Wales's Dragoons, the Queen's Rangers and the 3rd West India Regiment, rising eventually to the rank of Colonel. Never seen in public before 6pm, he affected a lisp, a small pointed beard and a distinctive style of dress, designing many of his own clothes (the Harrington hat, the Petersham overcoat), which were quickly imitated by his friend the Prince of Wales. He married only late in life, after the death of his father and his accession to the family title, to the actress Maria Foote, notorious from several earlier affairs.

His armorial stamp is found on a number of similar titles in the British Armorial Bindings database eg, Defoe's *Conjugal Lewdness* (1727), all bound in citron morocco by Charles Hering, binder of choice to Regency bibliophiles and aristocrats alike.

**Neither *Love in a Fury* nor this second edition of *The Cabinet open'd* are in ESTC, OCLC or COPAC.**

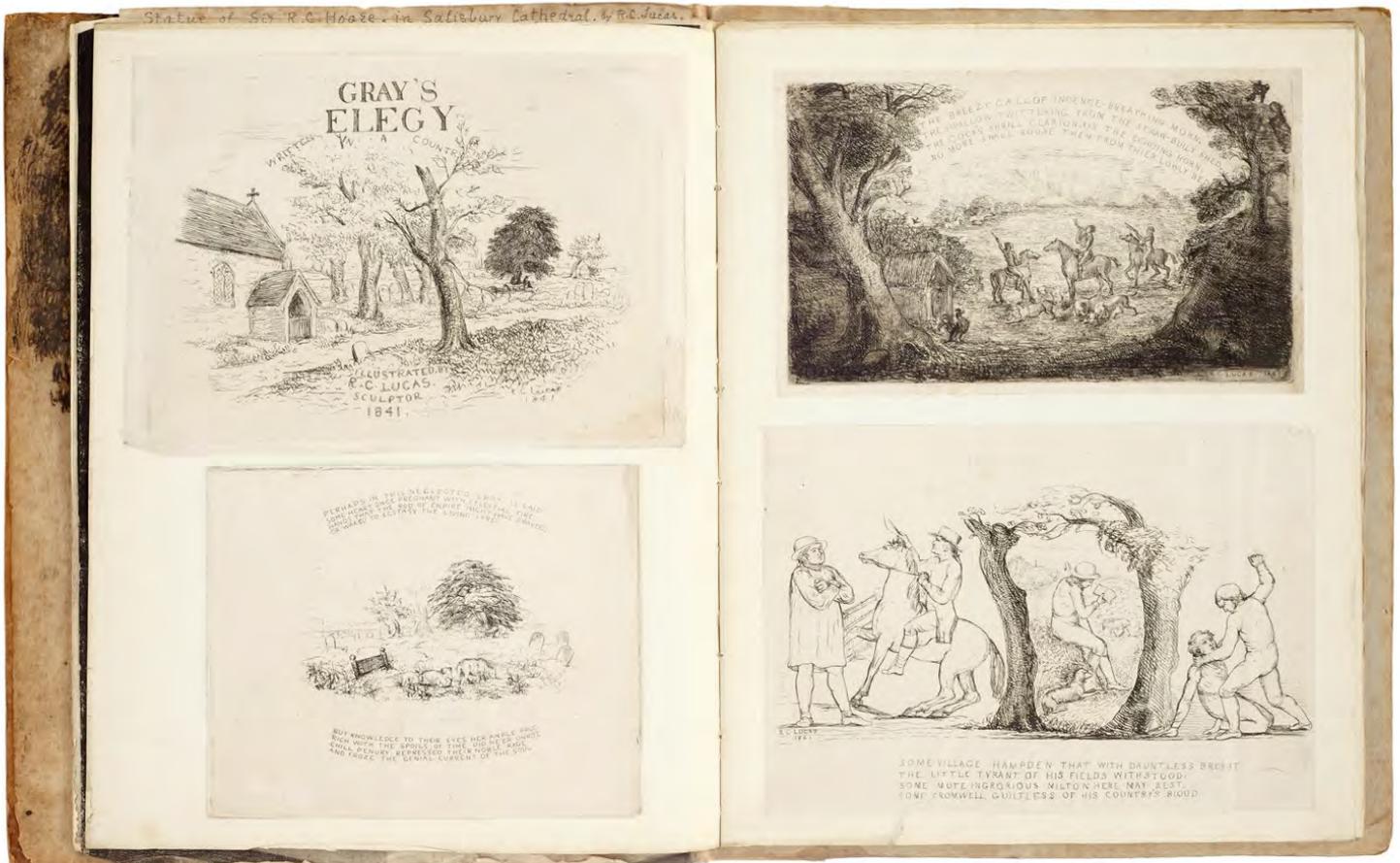
'THE VERY ESSENCE, OR EVEN THE SOUL OF ART, IS EXPRESSION'

WITH ILLUSTRATIONS TO GRAY AND GOLDSMITH,  
AND A GRAPHIC NOVEL ON THE DEATH OF HAYDON

**40** **LUCAS, Richard Cockle, sculptor, engraver and photographer (1800-1883).** Archive of etchings, drawings and manuscripts, including two suites of etched illustrations (to Gray's *Elegy* and Goldsmith's *Deserted Village*, both 1841), and the drawings for four similar projects apparently never fully realised: Shakespeare's *The Tempest* (1838), Samuel Wesley's *The Cobbler* (1866), and two original texts by Lucas (1866-71). *London and Hampshire, 1830s-70s*.

Two oblong folio suites of etchings (35 in total), bound in purple velvet, worn; one 4to. album of 51 etchings and 1 drawing; 24 loose etchings; and four groups of drawings and manuscripts, each with a manuscript title-page (in total 46 drawings, 2 etchings after drawings and nine leaves of manuscript text). **\$6600 + VAT in EU**

Lucas is one of the most original figures in nineteenth-century British art, an intimate friend of Palmerston, a sculptor and tower builder, an early photographer, specialising in expressive self-portraits, and an eccentric who apparently believed in fairies and rode around Southampton in a Roman chariot. He is now probably best known for the 'Flora' bust in Berlin which came to be attributed to Leonardo da Vinci. The present archive includes two published but very rare series of etchings, numerous other subjects loose or in albums (including several after sculptures, views of Chilworth, Salisbury and elsewhere, several in the manner of Rembrandt), and drawings for unrealised projects.



Apprenticed to a cutler, where he discovered a skill for carving intricate knife handles, Lucas turned to sculpture, and entered the Royal Academy Schools in 1828, studying under Richard Westmacott. He exhibited over 100 works at the RA and other institutions, producing several large scale commissions, and displaying numerous marble, wax and medallion portraits at the Great Exhibition. His elaborate wax model of the Parthenon aroused much attention in the Elgin Room of the British Museum (one etching is included here). Examples of his work are now in the Victoria & Albert Museum and the National Portrait Gallery.

In 1854-5 he designed and built his first tower house, the Tower of the Winds, near Chilworth, Hampshire, publishing an account of it with 17 etched plates in 1856. A second tower-house was built nearby c. 1865; neither now survive, but there are etchings of both in the present archive. The Tower of the Winds was 60 feet high, with a studio and study on the top floor that he called his 'Sky Parlour', in which many of the works here were produced.

As well as his sculptures and medallion portraits 'Lucas produced many popular etchings depicting his own sculptural works, biblical stories, and scenes from eighteenth-century poetry, including that of Thomas Gray, Oliver Goldsmith, and Robert Burns. A nearly complete series of these [some 300 etchings], mounted in an album bound by Lucas himself, and including a frontispiece portrait of the artist, is in the print room of the British Museum. Lucas also frequently contributed to the periodical presses where there was some debate as to whether his Flora, purchased by the Kaiser Friedrich Museum, Berlin, was by Leonardo da Vinci' (ODNB). The present archive includes the suites devoted to Gray and Goldsmith (as well as a number of early or variant states), and a number of apparently unknown series never completed. The most striking of these, *The Rivals*, concludes with a dramatic depiction of Haydon's suicide – Lucas was one of only a handful of people to attend Haydon's desperate final exhibition.

*A full list of the archive contents is available on request.*

## FIRST DICTIONARY OF QUOTATIONS

**41**     **MACDONNEL, David Evans.** A Dictionary of Quotations, in most frequent use. Taken from the Greek, Latin, French, Spanish, and Italian Languages; translated into English. With Illustrations historical and idiomatic ... *London, Printed for G. G. and J. Robinson ... 1797.*

8vo, pp. v, [119], clean tear to F8 mended without loss; a very good copy in contemporary polished calf, rebaked; cloth box.

**\$875**

First edition of the first English dictionary of quotations (Alston), albeit in foreign tongues. Drawn principally from Latin authors, with some quotations from living languages (mainly French) and some phrases from the law, the dictionary was compiled over some years by 'look[ing] into every publication political or miscellaneous' and extracting 'the Quotations which are most popular, or ... the Phrases most necessary to be understood'.

Each quotation, in the original language, is followed by source, a translation, and an explanation of its bearing or application. For example:

*Homo sum & humani a me nil alienum puto.* – Lat. Terence. – "I am a man, and nothing which relates to man can be foreign to my bosom." – This is the strong phrase of a philanthropist, which, it is to be feared, is less frequently felt than it is quoted.

The book clearly proved useful and there were reprints well into the nineteenth century.

Alston, III, 755. ESTC lists copies at BL, Bodley, Indiana, Chicago, and Illinois, to which Alston adds Harvard and Yale.

## THE STORER COPY

**42**     **MACHIAVELLI, Niccolò, and Ellis FARNEWORTH, translator.** The works of Nicholas Machiavel, secretary of state to the Republic of Florence. *London, Edinburgh and Dublin, Davies, Waller, Dodsley, Fletcher, Balfour and Hamilton, and James Hoey, 1762.*

2 vols, 4to, pp. xxi, [1 blank], [2, contents], [1 blank], 821, [1, errata]; xxii, [2], 379, [2], x, [24, letter, errata]; folding tables; a beautiful set, title-pages slightly dusty else very good in near-contemporary red polished calf gilt, spines gilt in panels, raised bands, blue morocco labels to spines, edges stained yellow; marbled endpapers; from the library of bibliophile and Whig politician Anthony Morris Storer, his bookplate to front pastedowns.

**\$2800**

First quarto edition, rare. The first edition of Farnsworth's translation containing the four major works and the minor works, adding posthumous works including a discourse on the reformation of Florentine government and a number of letters concerning matters of state, as well as the *Life of Machiavelli*. The folding plans are typographic plans for *The Art of War* detailing formations of troops. There are voluminous notes throughout and *The Prince* is followed by Frederick the Great's *Examen* or 'Anti-Machiavel', with Voltaire's preface. Needless to say this edition is less sympathetic to Machiavelli than Neville's and is even hostile to the 'jejune' and agenda-serving translations of the previous century. This edition reprints Machiavelli's apology alongside a letter sent in 1762 by William Warburton, throwing doubt on Neville's authorship and suggesting that the Marquis of Wharton, the redoubtable Whig, was the author.

ESTC T91113.



[42]

#### THE 'GREAT QUARTO'

**43 MALTHUS, Thomas Robert.** An essay on the principle of population; or, a view of its past and present effects on human happiness; with an inquiry into our prospects regarding the future removal or mitigation of the evils which it occasions. A new edition, very much enlarged. *London, Johnson, 1803.*

4to, pp. viii, [4], 610; extremities slightly dusty, else a very good, clean copy in half calf and contemporary marbled boards, slightly rubbed with some small loss, recently rebacked, original tips preserved; sprinkled edges; traces of bookplate removed from front pastedown. **\$7500**

**Second edition, first published 1798. Called the 'Great Quarto', it is the first to bear Malthus's name and is so revised by Malthus as to be 'regarded by [him] as a substantially new work' (ODNB).** The first edition, published anonymously, is now a great rarity. This second was the result of much criticism, as well as the great success of the first; further correspondence with Godwin; and travels abroad, on the continent and in Scandinavia, along with reading of travel literature, which resulted in numerous new case studies being added. There are more comparisons with other countries and Malthus places a new emphasis on moral or 'natural restraint' (he is opposed to contraception and abortion); allowing that it is possible for such restraint to be practised, Malthus thus reviewed what was 'too gloomy a view of human nature in his first essay' (New Palgrave).

The pessimist line, with its origins in Hume, Smith and Godwin, extended from Malthus to Ricardo, to James Mill and his son John Stuart, to Darwin and Wallace, even to Marx and Engels, the utopians who were driven to condemn Malthus, but were themselves prophets of doom and of the 'misery of the working classes', in what was arguably an age of remarkable economic and social development (Norman).

Goldsmiths' 18640; PMM 251; Einaudi 3668; not in Sraffa.

## MALTHUS IN AMERICA

**44 MALTHUS, Thomas Robert.** An essay on the principle of population; or, a view on its past and present effects on human happiness; with an inquiry into our prospects respecting the future removal or mitigation of the evils which it occasions ... In two volumes. *Georgetown, Milligan, 1809.*

2 vols, 8vo, pp. xvi, 510, xxxiv (index); vii, [1 blank], 542; half-titles; extremities toned, some foxing throughout, still a very good and attractive set in contemporary marbled calf, rubbed, spines gilt with green-black morocco labels; ownership inscriptions of Charles M. Leary dated 1815 to front pastedowns.

**\$1500**

First American edition, rare. Malthus might not have overshadowed America in the same fashion as Montesquieu, but his *Essay* had a new life in America in two contexts that appear rather dubious now; being viewed with some interest by early settlers, and in the antebellum South. The idea of superiority over the savage, which Malthus did not necessarily condone but which he propagated in his writings, was applicable in each case. Malthus in his own lifetime had trouble with the problem of slavery, and was forced to ask Wilberforce to declare his opposition to the slave system, after slavers were found to be using his *Essay* to defend their activities. This is not really surprising, and shows the potential pitfalls of Malthusian pessimism: if a portion of the population is destined for poverty and misery, why not for slavery? However, antislavery discourse focussed on the idea that the rapidly expanding slave population would crowd out the white population. Malthus's American afterlife was, therefore, as 'fittingly complex' as his *Essay* had proved in Europe in his lifetime (see *The new worlds*, pp. 247-254).

Not in Einaudi, not in Sraffa.

**45 MITELLI, Giuseppe Maria (artist and engraver).** *Le Ventiquattr'Hore dell'humana felicità. [Bologna], 1675.* [With 22 further engraved plates comprising two series and four single plates printed between 1684 and 1693, and a single plate printed in 1706].

Folio; a total of 50 engraved plates, including the complete sequence *Ventiquattr'Hore dell'humana felicità* of 3 + 25 plates (engraved title, frontispiece with the image of a dial and the personification of Death, dedication + 25 representations of the twenty-four hours of human life with a skeletal Death at the end); the complete sequence of the Months, 12 plates, printed in 1691; a plate bearing the legend 'Compra chi vuole' illustrating a print dealer in the act of pressing his fares on unwilling customers (1684); two series of 9 rebuses each (1693); an allegorical engraving entitled *Dirindina fa' fallo* satirizing the defeat of the Turks (1686); the complete series *L'amata da quattro amanti* (1690) consisting of 5 three-quarter-sized plates mounted on folios; single plate entitled *Maledictus homo qui confidit in homine* (1706) also three-quarter-sized mounted on a folio; with the exception of a single marginal rust-hole and some occasional light marginal thumbing or foxing in two or three plates, an unblemished collection, bound together in contemporary or near-contemporary vellum; eighteenth-century engraved arms (the Austrian Goëss family) and small 19<sup>th</sup> century ink stamp (Fürst Liechtenstein) to the verso of the title.

**\$30,000**

**A remarkable contemporary collection of 50 engravings by Mitelli. It includes three complete series, as well as further material.**

The first series (and the one which suggested the titling on the binding), 272 x 201 mm, is one of his rarest and most striking creations: the early *Ventiquattr'Hore dell'humana felicità*, a very original rendition of the theme of the *Danse macabre*, a depiction of the 'twenty-four hours of human happiness' through characters chosen from different social classes (from a gambler to a doctor, to a lady, an engineer, a soldier, a king) and captured in the exercise of their functions or in the manifestation of



S.<sup>m</sup> Micelli. F.

**AVARO**  
 In un ago sol, d'una cipolla sola  
 Mi cibo, e sguazzo più, se più sparagno;  
 Così danari, e sanità guadagno,  
 E Avaritia è Virtù contro la Gola.

**MORTE**  
 Tu l'oro accumular stimi gran forte  
 Onde struggi la mente, e l'core affanni;  
 Ma passando frà stenti i giorni, e gli anni,  
 No'l godi in vita, e l'abbandoni in morte.

their little foibles to portray human weaknesses. Each portrait is accompanied by two parallel legends, both in quatrains of hendecasyllables: one is imagined as spoken by the character, and states his or her passion and objective in life; the other is imagined as spoken by Death, and unveils the pettiness, frailty and ultimate vanity of each pursuit. The interplay between text and images is subtle, remarkable and illuminating, and has not as yet, to our knowledge, been subjected to scholarly investigation.

The second series, 233 x 201 mm, illustrates the twelve months seen as caricatures of popular figures, captured whilst engaged in an activity that sits well with the month in question. A fisherman, a flag-bearer, a musician, a peasant, a harvester, a drinker and so on stand almost monumental – in contrast with their caricature character- at the centre of the large plates, accompanied by small zodiac signs and quatrains of hendecasyllables providing a lesson. The moral key is given by the last plate, December, representing Time snatching the allotted life-span from an elderly man.

The last series, *L'Amata de quattro amanti* (1691) comprises five numbered engravings (230 x 157 mm) representing half-/ three-quarter-length figures of a belle and her four lovers: the 'ugly but munificent', the 'beau', the 'brave', the 'poor', the latter depicted with a rose in his hat and hands joined in rapturous adoration. Again all images are complemented with satirical, or at least ironic, verses, this time in *terzina dantesca*.

The single plate *Compra chi vuole. Avisi di Guerra...* (200 x 277 mm, 1684) shows a seller of brochures and ephemera, while the plate entitled *Dirindina Fa' Fallo* (305 x 215 mm) illustrates a seller of popular songs (*dirindine*) busy making a bonfire of engravings related to the war against the Turks, among which is one representing a fettered Grand Vizier.

Two related engravings (1693) carry each nine rebuses with solutions referring to popular sayings or moral mottoes.

Lastly, the final plate (215 x 134 mm, dated 1706) allegorically illustrates a Biblical passage from Jeremiah: *Maledictus homo qui confidit in homine*, with a man seated at a table served by another standing, who with one hand offers a plate full of money and with the other strikes him on the head with a mallet.

See Bertarelli, *Le Incisioni di Giuseppe Maria Mitelli*, 1940: nos 198, 209, 394-421, 496-500, 511-522, 526-527, 560. For a brief overview of Mitelli's work see Feinblatt's entry in *Grove Dictionary of Art*.

#### SHAKESPEARE'S WORLD OF ROMANTIC COMEDY WITH 25 POEMS COLLECTED IN *ENGLANDS HELICON*

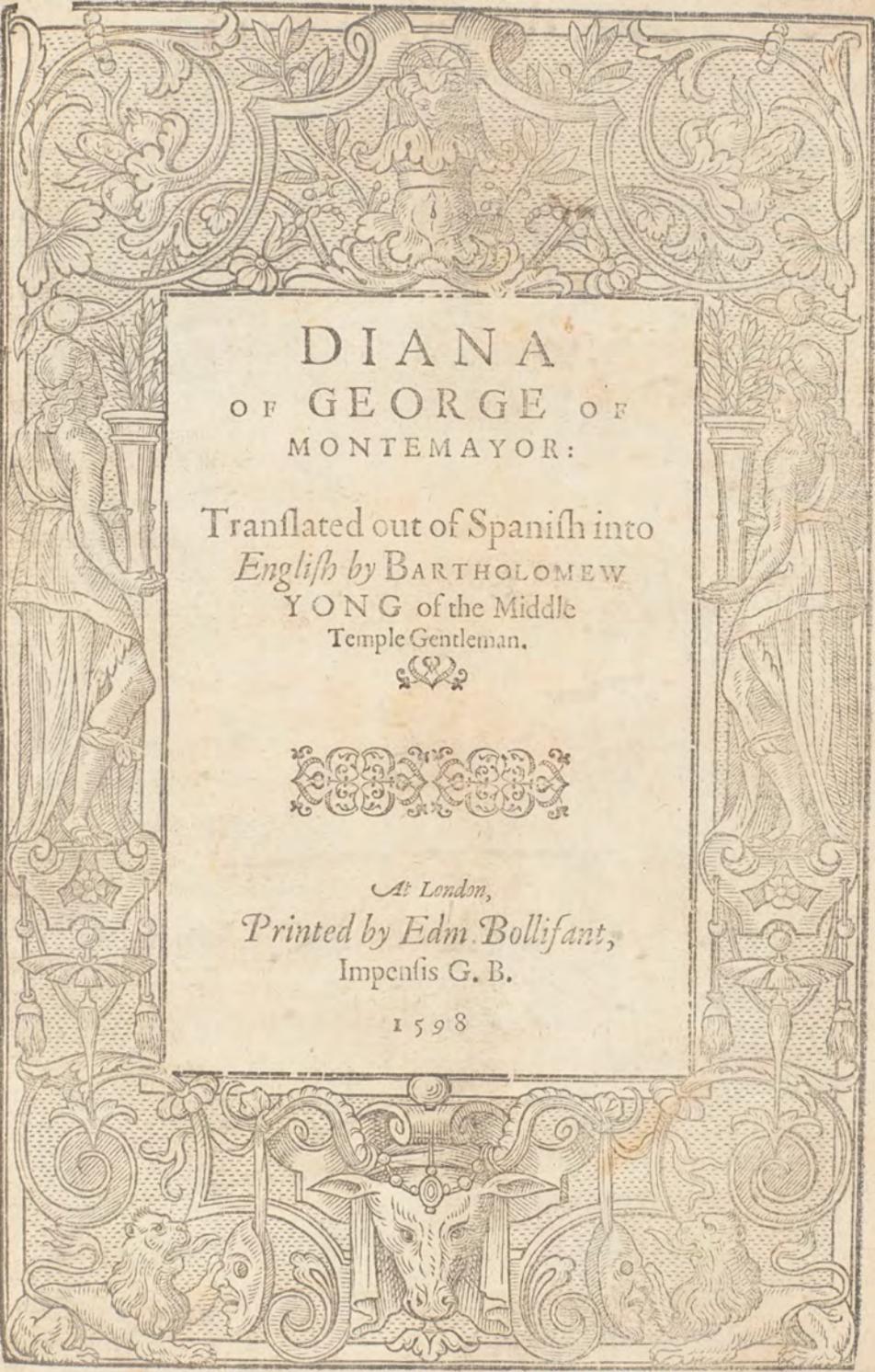
**46** **MONTEMAYOR, Jorge de.** *Diana of George of Montemayor*: translated out of Spanish into English by Bartholomew Yong of the Middle Temple Gentleman. *London, Printed by Edm. Bollifant, impensis G[eorge] B[ishop], 1598.*

Folio, pp. [8], 496; woodcut cartouche to title-page and numerous woodcut initials; title-page dusty and slightly faded, small repair to upper outer corner, final page dusty, with old tears repaired; faded early eighteenth-century ownership inscription to title verso; slightly toned, with a good copy in modern full calf. **\$16,000**

**First edition of the first and only complete English translation of one of the masterpieces of the Golden Age of Spanish literature.**

*Los siete libros de la Diana* was first printed in an undated Valencia edition, c. 1559. In 1564 there appeared two continuations, by Alonso Perez (*Segunda parte de la Diana*) and Gaspar Gil Polo (*Diana*

*Diana*



Enamorada), both of which are included here; the latter 'in my opinion excelleth for fine conceit' (Preface). In its Spanish original, the Diana had been the inspiration and model for Sidney's Arcadia; here, Yong pointedly dedicates his translation to Lady Rich, Sidney's 'Stella'. Montemayor's 'easy and economical conduct of swiftly moving, multifarious action, his lively characterization (particularly of women), and his keen ear for the conversation of lovers' brought this pastoral romance a wide audience; before the end of the century there had been twenty-six Spanish editions, eleven in French, and the present English translation (Kennedy).

The work's chief innovation lies in its numerous and intricate romantic sub-plots, with their tales of disguised lovers, dropped letters and mistaken identities, which made Diana a 'text-book of amorous entanglements' for Shakespeare (Geoffrey Bullough, *Narrative and Dramatic Sources of Shakespeare*). Yong's translation, though not published until 1598, had been 'finished the first of May 1583' as the final page notes, and Shakespeare may have had access to it in manuscript: 'In one form or another, Book II of the Diana is an acknowledged source for The Two Gentlemen of Verona ... Montemayor's tale suggested the Julia-Silvia-Proteus triangle, not only in outline but several of the incidents ... Leech (1969) is "almost certain" [Shakespeare] knew Yong, and the evidence in Perry (1989) that he also used the Spanish is meagre' (Stuart Gillespie, *Shakespeare's Books*). More generic echoes can be seen in Twelfth Night, As You Like It and A Midsummer Night's Dream. **'I know of no single work that sheds greater light on Shakespeare's world of romantic comedy'** (Kennedy). A copy of the work previously handled by us would seem to confirm the association, bearing as it did the ownership inscription of Henry Rainsford, one of the circle of Stratford literati that included Shakespeare and Drayton.

STC 18044; see Judith Kennedy, ed., *A Critical Edition of Yong's Translation of George of Montemayor's Diana and Gil Polo's Enamoured Diana* (1968).

#### AN EXCELLENT COPY IN CONTEMPORARY DUTCH VELLUM

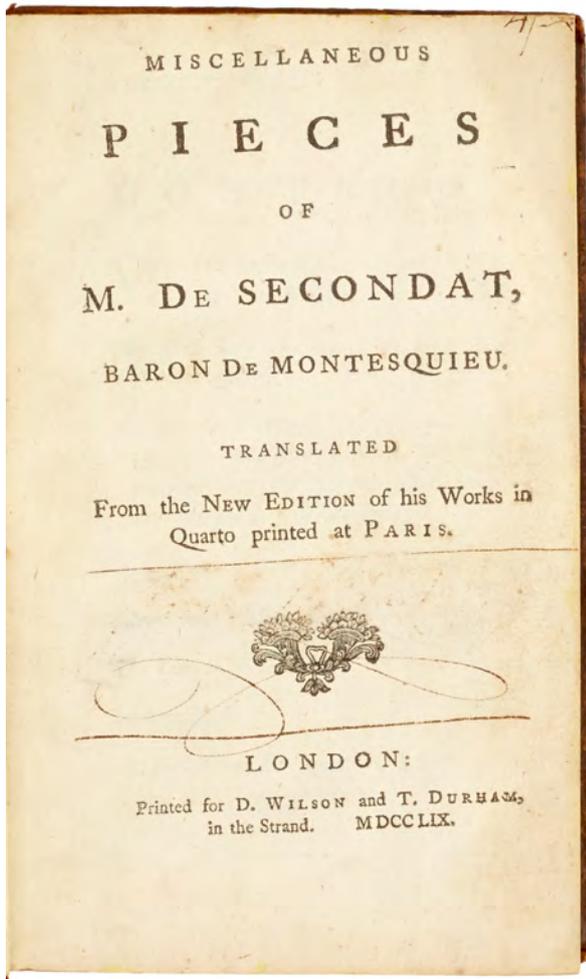
47 [MONTESQUIEU, Charles Louis de Secondat]. *De l'esprit des loix, ou du rapport que les loix doivent avoir avec la constitution de chaque gouvernement, les moeurs, le climat, la religion, le commerce, &c. à quoi l'auteur a ajouté des recherches nouvelles sur les loix romaines touchant les successions, sur les loix françoises, & sur les loix féodales.* Geneva, Barrillot [sic], [1748].

2 vols in one, 4to, pp. [8], xxiv, 522; [4], xvi, 564; an excellent copy in contemporary Dutch vellum, blindstamped cartouche and panels to boards, spine with raised bands and morocco label gilt, somewhat dusty, edges sprinkled red; contemporary annotations to front pastedown and free endpaper.

**\$40,000**

**First edition, first issue.** Montesquieu's masterpiece of political theory, the principles of which formed the ideological basis of the French and American revolutions and were the cornerstone of the United States Constitution. Montesquieu argues that culture cannot be abstracted from the climate and geography of individual states, meaning there is no single best institution or set of laws; the best institutions are those adapted to the people that they serve and the best laws to the people that they govern. He also makes a case for the division of government and for the need for systems of checks and balances so as to ensure the rights of the individual. *De l'esprit des loix* foreshadows the work of the philosophes, despite the fact that in general they ignored him. This was probably due to the hostility of Voltaire, though even that great intellect was finally forced to praise Montesquieu's book in public.

Tchmerzine IV 929; Cabeen 97; Dagneau, p. 15; PMM 197.



**48** MONTESQUIEU, Charles Louis de **Secondat**. Miscellaneous pieces ... translated from the new edition of his works in quarto printed at Paris. London, Wilson and Durham, 1759.

8vo, pp. [4], 334; contemporary ownership inscription erased from title-page, very slightly affecting text, extremities slightly stained and some spotting but a good copy in full contemporary calf over marbled paper boards, rubbed, joints cracked and exposed but holding, spine gilt in panels, chipped, blue morocco lettering-piece; later shelfmark label to front pastedown. **\$800**

Only edition thus, apparently the first appearance in English of these pieces. It contains, amongst other titles: the *Essay on taste*, which was published in England in the same year under Alexander Gerard's work of the same title; eleven Persian letters that did not appear in his main work by that name, first published in English in 1722; the *Temple of Gnidus*; *Lysimachus*; and the *Defence of the spirit of laws*, Montesquieu's apology for his masterpiece in which he displayed some of his finest writing. The prefatory works are by D'Alembert and include his eulogy for Montesquieu and his critical essay on the *Spirit of laws*.

Cabeen 48.

**49** [MONTESQUIEU, Charles Louis de **Secondat**]. Oeuvres posthumes. London [i.e. Paris], Bure, 1783.

12mo, pp. 4, 239, [3, errata]; separate half-titles; small lateral tear to errata leaf, not affecting text; an excellent copy in a lovely binding of contemporary half mottled calf and green marbled boards, chipped at edges, vellum tips made from tiny fragments of seventeenth-century (or earlier?) manuscript, a few letters legible; spine gilt, citron morocco lettering piece, stained; indistinct ownership stamp to front free endpaper; minute sketch of a house in pencil to one half-title. **\$1000**

Rare first edition of this collection of early works by Montesquieu including: the 'histoire orientale' *Arsace et Isménie* (1730); the *Discours* on the opening of the parliament in Bordeaux in 1725; the *Reflexions on aesthetics, pleasure and taste*, which includes the essay 'De je ne sais quoi'; and Montesquieu's eulogy on the Duke of Berwick (1670-1734), a general in the service of Louis who was appointed military governor of Guienne, where he met and befriended the philosopher.

Cabeen 41. ESTC lists only 3 copies in North America, at Harvard, Yale and Saskatchewan.

50 [MONTESQUIEU, Charles Louis de Secondat] and Alexander GERARD. An essay on taste ... to which is added a dissertation on the same subject, by M. de Montesquieu. *Philadelphia, Engles & Stiles, 1804.*

8vo, pp. 297, [1 blank], [4, list of subscribers]; wanting the first half-title, separate half-title for the second part; staining to extremities, including title-page, some slight foxing, else a good copy in contemporary tree calf, rubbed, corners bumped, spine chipped at base; red morocco label to spine; library presentation bookplate dated 1856 and bookseller's ticket to front pastedown, previous owner's inscription to front free endpaper. \$750

First American edition, first published 1759. 'In its original form, An essay on taste contained Gerard's own text, plus translations of brief works on the subject by Voltaire, D'Alembert, and Montesquieu which signalled his absorption of the French tradition in aesthetics. But the Essay was also distinctively Scottish in character, for Gerard blended the ideas of Hutcheson, Hume, and his Aberdeen contemporaries, and grounded his discussion on the principles of taste on the science of human nature' (ODNB). Since in the third edition of 1780 these translations were removed, it is significant that Montesquieu is the only French author to reappear in the present edition, indicative of his enormous influence on American thought at this time.

Not in Cabeen.

#### HELLENISTIC ASTROLOGY VIA MIDDLE PERSIAN AND ARABIC

51 OMAR TIBERIADES ('Umar ibn al-Farrukhān al-TABARĪ). Omar Tiberiadis astronomi preclarissimi liber de nativitatibus et interrogationibus. *Venice, Giovanni Battista Sessa, 1503.*

4to, ff. 32, roman letter, with a large allegorical woodcut on title representing Jupiter, Mars, Saturn and other astronomical bodies, several printed charts, a woodcut table (f. 30v), woodcut initials, and woodcut printer's devices at foot of title (Zappella 602) and beneath colophon (Zappella 277); title and verso of final leaf slightly dust-soiled, inner margin of title a little stained, some light foxing, trimmed rather close at head, but a good copy in modern red morocco. \$9900

First edition of Omar Tiberiades's influential astrological treatise, edited by the renowned astrologer and mathematician Luca Gaurico (1475-1558); extremely rare.

In its original Arabic, Omar's treatise is essentially a translation, with later interpolations, from the Middle Persian translation of the original Greek of Dorotheus of Sidon's *Pentateuch* (late first century AD). It is therefore one of our best sources for the study of Hellenistic astrology. As the title of Dorotheus's work suggests, it is divided into five books (Omar's third book in fact incorporates the final three of the *Pentateuch*), the first four dealing with natal astrology and the fifth with electional and inceptional astrology (katarchic astrology).

'Together with Messahalāh, the Persian astrologer 'Umar ibn al-Farruhān aṭ-Ṭabarī belonged to the earliest generation of astrologers active in Baghdad in the first decades of the Abbasid empire. Omar was involved in drawing up the horoscope for the foundation of Baghdad in 762, and apparently continued to have good relations to the court. He still lived in 812. Of his various astrological writings, at least two were translated into Latin: the first is the *Kitāb al-Mawālid* ("On Nativities"), a work in three books with some appendices, which was translated by John of Seville in the first half of the twelfth century . . . . Second, Hugo of Santalla in the twelfth century translated the *Muḥtaṣar masā'il al-Qayṣarānī* ("Abridgement of the Caesarean(?) Interrogations"), a book of 138 chapters on astrological judgements; this translation was split up and incorporated into two compilatory works, the *Liber trium*

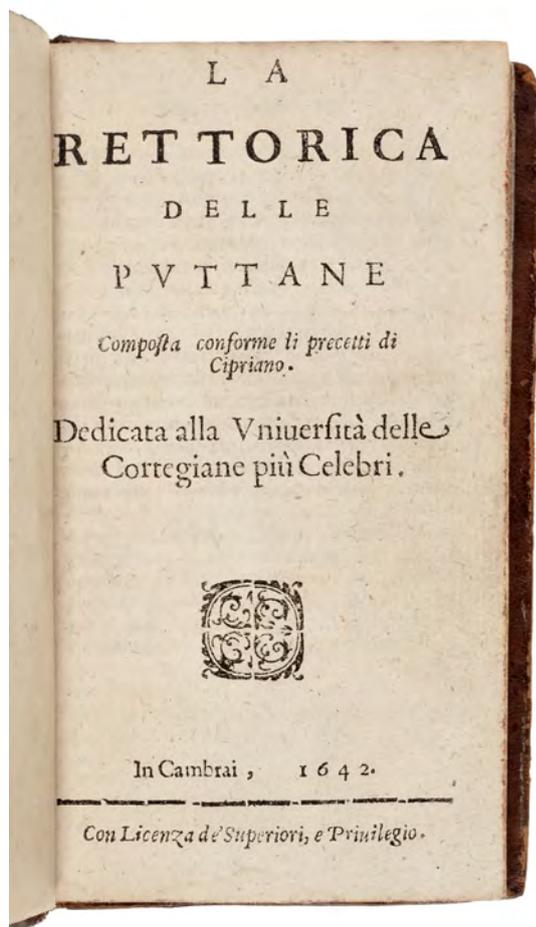
Omar Tiberiadis Astronomi Praeclarissimi liber de nativitatibus et interrogationibus.



*iudicum*, and its expansion, the *Liber novum iudicum*, dating from the mid-twelfth century' (D. N. Hasse, *Success and suppression. Arabic sciences and philosophy in the Renaissance*, 2016, p. 396). The fourth book in the present edition, a treatise called *De interrogationibus* (ff. 19–29) is in fact a translation by Salio of Padua of an abbreviated version of Omar's *Iudicia*. It describes techniques for calculating astrologically favourable days for many activities, including conception and birth, travel and voyages, fishing and hunting, waging war, political ventures, avoiding theft, and so on. A section on mercantile matters is concerned with methods for determining optimal times for pricing commodities and for buying and selling.

The large title woodcut, in a curiously mannered style, shows Jupiter enthroned between and above Saturn and Mars amidst clouds and beneath the sun and moon. At the feet of each figure are shown the two zodiacal signs over which he presides.

Adams O171; Essling 1378; Sander 5181; Wellcome 4625. COPAC records copies at the British Library, Cambridge (Corpus and Trinity), and Christ Church Oxford. OCLC records four copies in the US (Arizona, Cleveland, Illinois, and The College of Physicians of Philadelphia) and adds the Wellcome in the UK.



### THE RHETORIC OF WHORES

52 [PALLAVICINO, Ferrante]. La rettorica delle puttane. Composta conforme li precetti di Cipriano. Dedicata alla università delle cortegiane più celebri. 'Cambrai' (but Venice), [no printer], 1642.

12mo (136 x 72 mm), pp. [ii], 138, [4, blank]; faint dampstain in foot of last few leaves, upper margins occasionally trimmed a little close, a few light stains, but a good, crisp copy in eighteenth-century Italian mottled sheep, spine gilt; slightly rubbed, joints cracked but holding, some minor restoration. \$8000

Extremely rare first edition, fourth variant (variant 'V'), of a classic of seventeenth-century erotic literature, the masterpiece of the celebrated satirist Ferrante Pallavicino (1615–1644). Published anonymously in Venice with a fictitious Cambrai imprint, *The rhetoric of whores* is a ferocious anti-Jesuit work in which the 15 lessons of the standard Jesuit rhetoric textbook, Cipriano Suarez's *De arte rhetorica*, are turned into lessons given by an experienced old prostitute to her young disciple.

'More than any of his other books, *The rhetoric of whores* demonstrates why Pallavicino was the only Italian author of his epoch capable of a coherent vision that integrated satire, scepticism, and naturalistic morality . . . Although Pallavicino claims in his introduction to be writing a morality tale about the false lures of commercial sex, he fooled no one, least of all the Inquisitors of the Holy Office. It is obvious that the "artificial lies", "deceptions" (*inganni*), and "wickednesses" (*ribalderie*) of the courtesan were also the principal ingredients in a Jesuit education . . . By systematically pursuing the parallels between rhetorical persuasion and erotic seduction, Pallavicino demonstrates how the high art of rhetoric has the same instrumental character as the lowly deceptions of the prostitute' (Edward Muir, *The culture wars of the late Renaissance: skeptics, libertines and opera*, 2007, pp. 90–94).

Following several scurrilous, and often obscene, satirical attacks on the Roman Curia and Pope Urban VIII, Pallavicino had been arrested in Venice in 1641 but was released from prison after only six months thanks to the help of powerful friends. After the publication of *La rettorica delle puttane* in 1642, Pallavicino was forced to flee Venice and seek refuge in Bergamo; in 1644 he was lured to France by the prospect of becoming Richelieu's historian but, arriving in Avignon, he was betrayed by one of his companions, arrested by the Vatican authorities, and subsequently beheaded.

Immediately banned after its publication and the majority of copies suppressed, the work is extremely rare. In her bibliography of Pallavicino, Laura Coci lists four variants of the first edition ('L', 'B', 'P' and 'V'), with a total of only eight copies recorded. Examples of variant 'V' can be found at the Vatican Library and the Bibliothèque nationale (see L. Coci, 'Bibliografia di F. Pallavicino', in *Studi seicenteschi*, vol. XXIV, 1983, pp. 221–306; F. Pallavicino, *La retorica delle puttane*, ed. L. Coci, Parma, 1992, pp. 133–135).

Gay III 1012.

### PEACOCK'S LAST AND MOST AMBITIOUS POEM

**53** **PEACOCK, Thomas Love.** *Rhododaphne: or the Thessalian Spell. A Poem. London, Printed for T. Hookham, Jun. ... and Baldwin, Cradock, and Joy ... 1818.*

12mo, pp xi, [1], 181, [1], with half-title and the separate fly-titles to *Rhododaphne*, each of the seven cantos, and the notes; a particularly fine copy, in contemporary speckled calf, spine gilt; with the bookplate and ownership inscription of Frances Anne Vane Tempest, Lady Londonderry. **\$1350**

First edition. A mythological narrative set in ancient Thessaly, *Rhododaphne* tells the story of the shepherd boy Anthemion, in love with the mortal girl Calliroë, and of the nymph Rhododaphne, who carries him off to her enchanted palace. When Rhododaphne is destroyed by Heavenly or Uranian love – pure passion for the good and the beautiful – the mortal lovers are reunited.

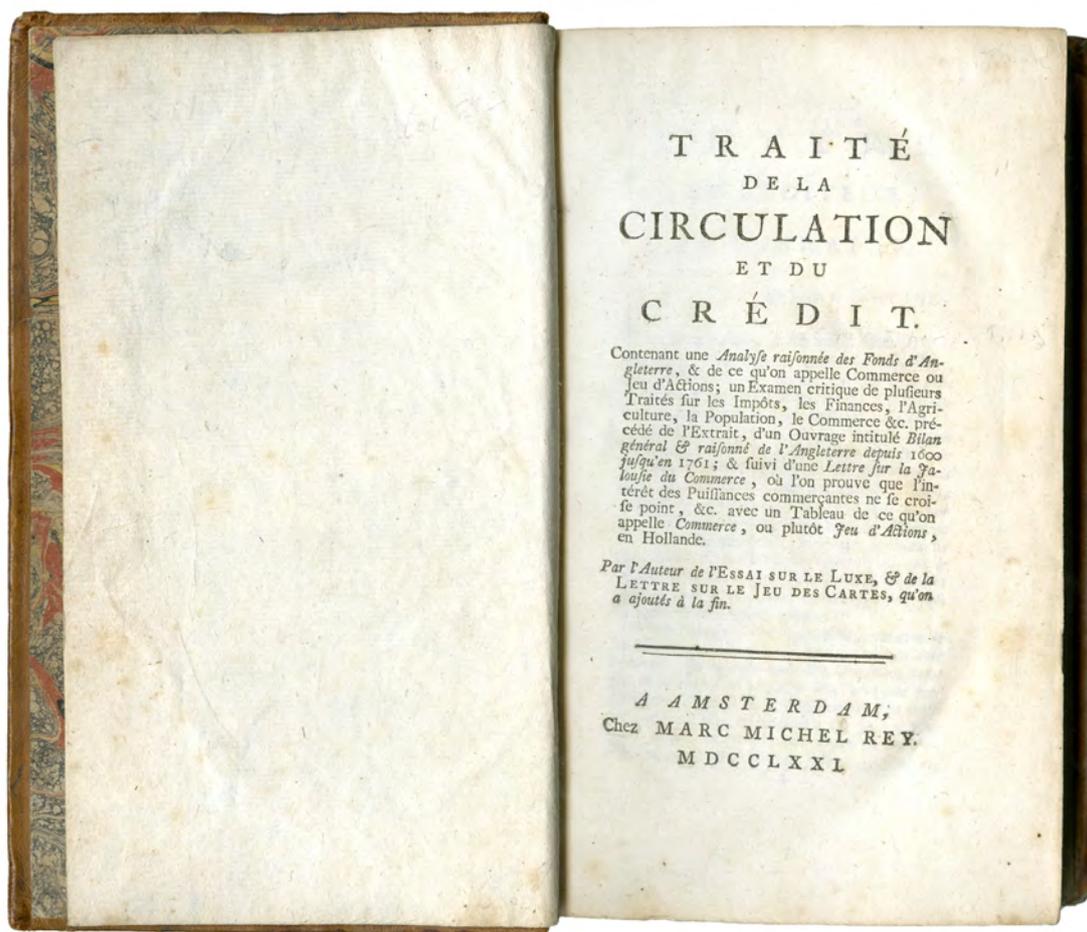
*Rhododaphne* is notable in part for its influence on Keats. 'The chief characters in *Rhododaphne* have their counterparts in *Lamia*'; cantos six and seven, describing an enchanted palace erected by magic and its sumptuous banqueting hall, music and slaves, are clearly echoed 'by the younger but more gifted poet'; and there are parallels in the theme of conflict between enchantment and reason (Harrold). Mary Shelley transcribed the poem for Peacock in December 1817 (when they were all living at Marlow), and Keats is likely to have read it in manuscript at that time, but it was also in print well before the writing of *Lamia*. Shelley, too, shared this appreciation for *Rhododaphne*, and in an enthusiastic review written for *The Examiner* just before his final departure for Italy but never published, described it as 'the transfused essence of Lucian, Petronius and Apuleius'.

William E. Harrold, 'Keats's *Lamia* and Peacock's *Rhododaphne*', *Modern Language Review*, LXI (1966), 579-84; *Ashley Library*, III, 202.

### 'SOUND AND INGENIOUS'

**54** **[PINTO, Isaac de].** *Traité de la Circulation et du Crédit. Amsterdam, Marc Michel Rey, 1771.*

8vo, pp. xvi, 368 + the additional 8-page note on the state of English finances in 1770 (interim half-sheet H\*) bound in after signature H; a very good, crisp copy, without the spotting sometimes found in this book, in contemporary full tree calf, flat spine decorated in gilt, red morocco lettering-piece; joints cracked but holding well. **\$6000**



First edition, the rare first issue, of this 'sound and ingenious' (McCulloch) work on revenue and stock exchange transactions. The main thrust of Pinto's argument is that the national debt, instead of being a burden, has been the principal source of the wealth and power of England.

Pinto confronts a number of contemporary authors on the subject: Berkeley, Hume and Petty, but also Boisguilbert, Buffon, Colbert, Diderot, Mirabeau, Rousseau and Voltaire. Pinto had in mind a 'European economic model. [He] wanted above all to convince his readers of the soundness of the British system of public debt. With the adoption of improvements in the redemption policy proposed in his book, the system would achieve a high degree of perfection. In France the Physiocratic opinions of the elder Mirabeau in particular required Pinto to respond, and in England the otherwise admiring Hume was in disagreement. By means of a critical discussion of the work of these and other authors, Pinto propagated a financial policy that he thought would benefit both the State and the individual' (Nijenhuis).

This copy has the uncommon extra interim half-sheet H\* (pp. 8) titled *Etat des Finances en Angleterre à la fin de la session du Parlement en 1770*, not mentioned in Einaudi and not always present. The work excited much controversy on publication: it was translated into English by Rev. S. Baggs, and published with notes, in 1774.

Pinto (1715–1787) was born in Amsterdam. He was descended from a Portuguese Sephardic family and lived for some time at Bordeaux. 'He then settled in Holland, where he soon made a large fortune and an equally great reputation. The Stathouder William IV (1747–51) had a very high opinion of his advice, both on administration and finance. He was as tolerant as he was high-minded, and his benevolence won him popularity' (Palgrave).

Einaudi 4447; Goldsmiths' 10791; Higgs 5282; Kress 6811; McCulloch, p. 347; Quérard VII, 183.

POCOCKE'S CELEBRATED ACCOUNT FROM THE LIBRARY OF A MEMBER OF THE  
SOCIETY OF DILETTANTI

55 **POCOCKE, Richard.** *A Description of the East, and some other Countries.* London, W. Bowyer for the Author, 1743-1745.

Folio, 3 parts bound in 2 volumes, pp. I: [2], vi, [6], [2], 310; II, i: [2], xi, [1], 268; II, ii: vii, [1], 308; Roman and Greek types; engraved title-vignettes, engraved dedication in II, I, and engraved head-piece; 178 engraved plates, maps, and plans, 6 folding, 5 double-page, and 1 double-page folding; woodcut head- and tailpieces, and initials; some light browning and offsetting, occasional light marking, a few ll. and plates with short, skilfully-repaired tears, bound without final blank l. I, 4K2; English late-18th-century full diced Russia gilt, boards with gilt borders, board-edges and turn-ins gilt, spines gilt in compartments, lettered directly in 2, marbled endpapers, light-blue silk markers (detached in vol. II), edges sprinkled red; boards lightly rubbed, extremities a little rubbed and bumped, spines faded and with cracking on joints, one front flyleaf excised from each volume; *provenance*: Sir Edward Winnington, Bt (1749-1805), engraved bookplates on upper pastedowns; errata neatly corrected by an early hand [presumably Winnington's]. **\$10,600**

**First edition, demy folio issue, of this acclaimed account by one of the most important travellers to the near East.**

The present work was based on Pococke's 'most ambitious journey' (*ODNB*), which took place 1737 to 1740. He first travelled to Alexandria, then to Rosetta, then on to Upper Egypt, reaching Denderah in January 1738. Pococke visited Thebes, Cairo, then Jerusalem, and bathed in the Dead Sea, before travelling to Northern Palestine and exploring Balbec, then on to Cyprus, Crete (where he climbed Mount Ida), parts of Asia Minor, Greece, and the coast of the Troad, where he made a good guess at the location of Troy. Returning via Europe – where he visited Naples, ascended Vesuvius twice – Pococke reached England in 1742, and the first volume of *A Description of the East* was published in the following year, with the second appearing in 1745.

'The work was acclaimed at the time, and Gibbon in the *Decline and Fall of the Roman Empire* described it as of "superior learning and dignity" [...] though he objected that its author too often confounded what he had seen with what he had heard' (*ODNB*). Despite this qualification, the *ODNB* concludes that, **'the quality and particularly the earliness of his observations and their record in prose, maps, and diagrams make him one of the most important near eastern travellers ... in stimulating an Egyptian revival in European art and architecture, and recording much that has subsequently been lost'**. According to ESTC 1,190 sets of *A Description of the East* were printed on demy folio sheets (as here) and 60 were printed on royal folio sheets.

**This set was previously in the library of Edward Winnington**, and bears his bookplates as second baronet (his father, the 1st baronet, died in 1791). Winnington followed his father into politics, holding the seat of Droitwich from 1777 until his death in 1805. He was described by *The Gentleman's Magazine* as 'a gentleman eminent for his attainments in Literature' in its obituary of him, and he was elected a member of the Society of Dilettanti in 1788.

Atabey 965; Blackmer 1323; Brunet IV, col. 750 ('Ouvrage intéressant et fort recherché'); Cobham-Jeffery p. 51; ESTC T31684; Ibrahim-Hilmy II, p.125; Lowndes p. 1893; Röhrich 1396; Tobler pp. 127-128; Weber II, p. 513.



MORTAL SOUL

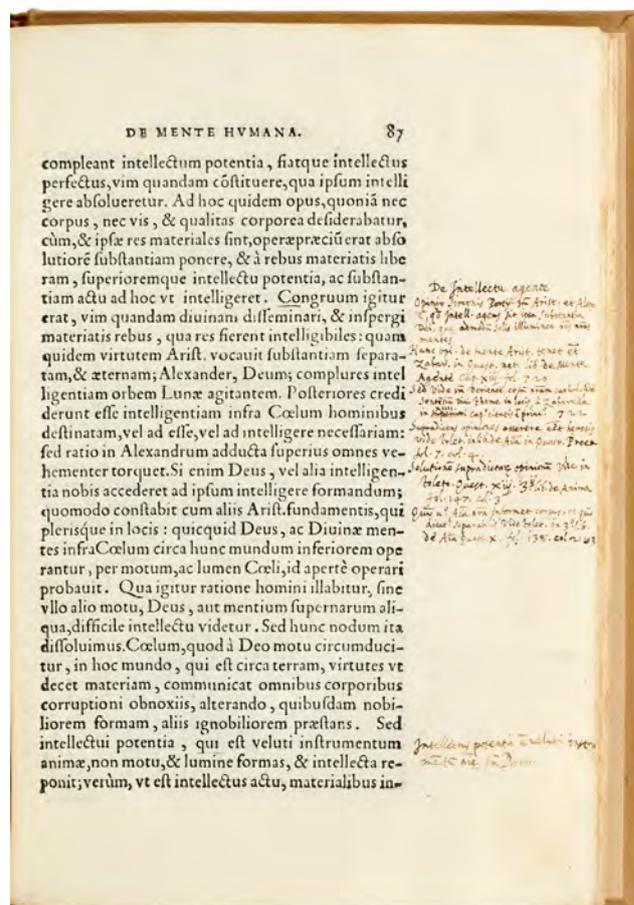
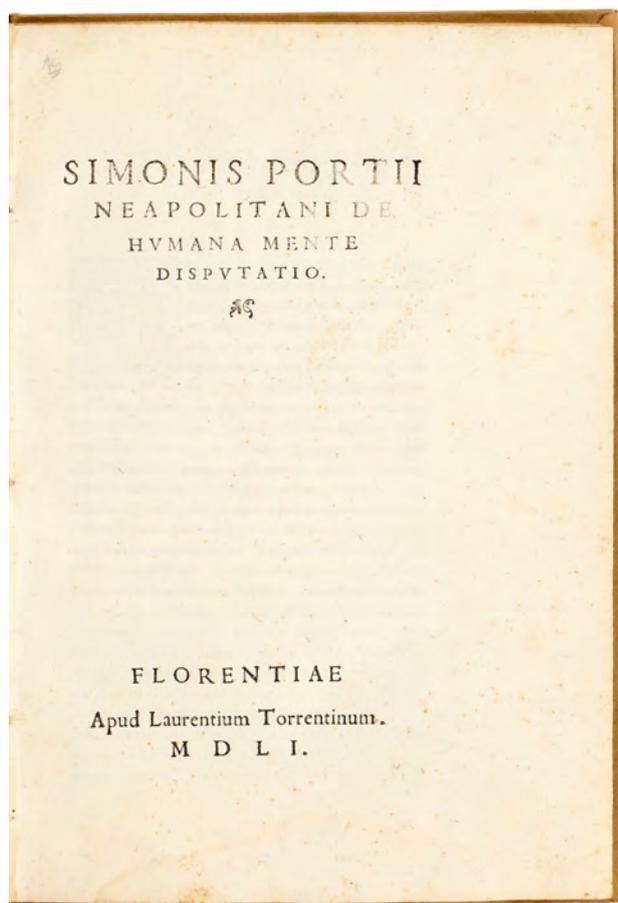
57 **PORZIO, Simone.** De humana mente disputatio. Florence, Lorenzo Torrentino, 1551.

4to, pp. 98, [2 blank]; engraved initials; a little light marginal foxing, very light damp stain to lower margin of first few leaves; a very good crisp copy in modern boards, lettering to spine; occasional near contemporary marginal annotations in two hands and underlining in ink. **\$1600**

First edition of this seminal work on the mortality of the soul by the Neapolitan philosopher and contemporary of Pomponazzi, Simone Porzio (1496-1554), 'indubbiamente una delle pagine più interessanti e vive del pensiero rinascimentale' (Eva del Soldato), demonstrating Porzio's mastery of Aristotle's *De anima* and of the commentaries of Philoponus, Themistius, Simplicius, and Averroes. While for Pomponazzi 'the need our intellectual faculty has for sense images to carry out its own activity gradually emerged as the main argument to deny the separation of the intellectual soul ... for Porzio, this argument is only one among the corollaries that can be derived from something much more radical: the definition of the soul as perfection of an organic body, that is, as a substantial *entelechia* that can be only conceptually separated from the body' (*Routledge Companion to Sixteenth Century Philosophy*, p. 239).

This copy contains a number of interesting marginal annotations by two near contemporary readers. The first makes several references to Aristotle, as well as to other writers, including Thomas Aquinas, Giacomo Zabarella (the prime representative of Renaissance Italian Aristotelianism), and Franciscus Toletus.

Adams P1962; Durling 3745; EDIT 16 34588.





DESIGNS  
FOR  
**THE PAVILLON**  
AT  
**BRIGHTON.**

HUMBLY INSCRIBED TO  
HIS ROYAL HIGHNESS  
**THE PRINCE OF WALES.**

By **H. REPTON, Esq.**

WITH THE ASSISTANCE OF HIS SONS,  
**JOHN ADEY REPTON, F.S.A. & G. S. REPTON, ARCHITECTS.**

LONDON:

PRINTED FOR J. C. STADLER, N<sup>o</sup>. 15, VILLIERS STREET, STRAND;  
AND SOLD BY  
BOYDRELL AND CO. CHEAPSIDE, LONGMAN, BURY, REES, AND ORME, PATERNOSTER ROW, WHITE, FLEET  
STREET, CADELL AND BASTIN, STRAND, PAYNE AND MACKINLAY, STRAND, PAYNE, W. PALL MALL,  
WILKES, ALBEMARLE STREET, AND TAYLOR, HOLBORN.

PRINTED BY HOWLETT AND BISHOP, COLLEMAN PRESS, PRITH STREET, BIRD SQUARE.



THE DOMINICAL VIEW FROM THE PAVILLON

**58 REPTON, Humphrey.** Designs for the Pavilion at Brighton. Humbly inscribed to His Royal Highness the Prince of Wales ... London, Printed for J. C. Stadler ... and sold by Boydell and Co. ... Longman, Hurst, Rees, and Orme ... [and six others]. Printed by Howlett and Brimmer, Columbian Press ... [1822].

Folio, pp. [4], x, 41, [1], with an emblematic colour aquatint frontispiece, a hand-coloured engraved ground plan, 7 colour aquatint plates (1 in sepia, 1 double-page, 1 folding, 5 with overslips), 4 colour aquatint half page illustrations (1 in sepia, 2 with overslips), 2 half-page engraved illustrations, and 5 head- and tail-pieces; a fine copy, uncut, in contemporary half morocco, and drab boards, rather worn, rebaked preserving some of the old spine, recornered; armorial bookplate of Prince Henry, Duke of Gloucester (third son of George V); preserved in a cloth box. **\$8000**

Second issue (on Whatman paper water-marked 1822), of Repton's fabulous *Designs* for the Brighton Pavilion, executed for the Prince Regent and first printed in 1808 (on paper watermarked 1807) with the frontispiece in bistre rather than colour.

The illustrations were produced by Sadler on the basis of Repton's original 'Red Book' for the Pavilion (now in the Royal Collection) – the manuscript compilation of descriptions and watercolour drawings of proposed improvements, with the changes shown by the use of overlays. Here the drawings, 'by Repton and his sons, were sumptuously reproduced in aquatint, mostly in color, complete with their overslips and slides' (Millard, British p. 245).

Repton had been first commissioned by the Prince of Wales in 1797 and received payments over the next five years for work landscaping the gardens of what was then a modest villa. 'Then, in October 1805, Repton was requested to attend on the Prince in Brighton. The Prince and Repton met on 24 November. By 12 December Repton had returned to Brighton with a sheaf of drawings showing possible improvements. The prince was intrigued and asked for a design for an entirely new house. Repton presented his scheme in February 1806' (*op. cit.*), taking as his inspiration Hindu architecture of the sort depicted in Daniel's *Oriental Scenery*. The text here argues for its greater suitability over gothic or neoclassical designs. But by that time the Prince's enthusiasm had dulled, and financial difficulties meant he laid all plans aside. The project was only revived some years later by the architect John Nash, who redesigned and greatly extended the Pavilion between 1815 and 1822, adapting the firmly Indian credentials of Repton's original to more modest British tastes.

This second issue of Repton's *Designs*, which can be differentiated by the colour-printed frontispiece, was probably published in response to interest in the Pavilion after its completion by Nash. The order of the plates was slightly changed. Another, later issue is on paper watermarked 1825.

Abbey *Scenery* 57 (1822 watermarks); Millard, British 66 (2nd edition); cf. Tooley p. 207 and Prideaux p. 349 for the 1808 issue.

## DIFFERENCES

**59 ROUSSEAU, Jean-Jacques.** Discours sur l'origine et les fondemens de l'inegalité parmi les hommes. Amsterdam, Rey, 1755.

8vo, pp. lxx, 262, [2]; title-page printed in red and black, engraved vignette of liberty seated; engraved frontispiece; engraved arms to head of preface; last few quires slightly dusty but a good copy in modern calf, gilt. **\$3000**

First edition. 'Rousseau's object was to persuade people that the happier state is that in which inequality does not subsist, that there had once been such a state, and that this was the first state of nature' (Morley). Nature imposes its own inequality, namely the inequality of physical strength and weakness, while man imposes, or at least authorises political and moral inequality. Physical inequality was made apparent by the accidental coming-together of isolated individuals to subsist in joint labour and to advance a series of technological Revolutions. The very establishment of civil society, of which this coming-together was the result, was flawed because it was established on chance; this is the insecure foundation on which moral and political inequality are constructed. If Rousseau's *Discours sur les sciences et les arts* was aesthetic and moral, this second Discourse was 'explicitly social and economic ... Rousseau's work attacked the social institutions and entrenched inequalities of a feudal society in transition which combined remnants of feudal personal dependence [the age of 'Master and Slave'] with a set of new bourgeois commercial values and individual self-serving relationships later characterised [by Tocqueville in *Democracy in America*] as 'the get ahead spirit' (New Palgrave). Rousseau's conclusion is indeed economic in spirit: of all the trappings of inequality – property, laws and government included – wealth is by far the most destructive.

Dufour 55.

'THE FIRST GREAT EMOTIONAL PLEA FOR THE EQUALITY  
OF ALL MEN IN THE STATE' (PMM)

**60 ROUSSEAU, Jean Jacques.** [*half-title*: Du contract [sic] social;] Principes du droit politique. Amsterdam, Rey, 1762.

8vo, pp. [2], viii, 323, [1, advertisements]; half-title; engraved vignette of liberty seated; extremities slightly dusty, but a good clean copy in contemporary mottled calf, spine gilt in panels with red morocco label, joints rubbed but holding firm; marbled endpapers, edges stained red. **\$15,000**

First edition, the 'third state' (R. A. Leigh).

'The *Contrat social* remains Rousseau's greatest work ... It had the most profound influence on the political thinking of the generation following its publication. It was, after all, the first great emotional plea for the equality of all men in the state: others had argued the same cause theoretically but had themselves tolerated a very different government. Rousseau believed passionately in what he wrote, and when in 1789 a similar emotion was released on a national scale, the *Contrat Social* came into its own as the bible of the revolutionaries in building their ideal state' (PMM 207).

Rousseau disliked Rey's initial title-page, thinking it crowded and ill-arranged, though by the time of his complaint to the publisher the book had already been printed. Rey nonetheless substituted a new title-page featuring the vignette of Liberty from the *Discours sur l'inegalité* (which Rousseau also disliked), seated as opposed to standing, and relegated the *Du contrat social* to the half-title, where it kept its now-incongruous semicolon. The new half-title and title-page are conjugate with a cancel leaf, a textual correction changing Rousseau's note on religious inequality and marriage, which originally argued for the rights of Protestants and which he feared would aggravate the censors. Left with a final blank page, Rey printed a catalogue of his stock (Leigh, *Unsolved problems in the bibliography of J-J Rousseau*, pp. 18-22).

Dufour 133 ('type B').



Il retourne chez ses Egaux.  
Voyez la Note 13. p. 259.

# DISCOURS

SUR L'ORIGINE ET LES FONDEMENTS  
DE L'INEGALITE PARMIS LES HOMMES.

Par JEAN JAQUES ROUSSEAU  
CITOYEN DE GENÈVE.

Non in depravatis, sed in his quæ bene secundam  
naturam se habent, considerandum est quid sit na-  
turale. ARISTOT. Politic. L. 2.



A AMSTERDAM,

Chez MARC MICHEL REY.

M D C C L V.

# PRINCIPES DU DROIT POLITIQUE.

PAR J. J. ROUSSEAU,  
CITOYEN DE GENÈVE.

— *fœderis æquas*  
*Dicamus leges.* Æneid. xi.



A AMSTERDAM,  
Chez MARC MICHEL REY.  
M D C C L X I I.

# LETTRES

ÉCRITES DE LA  
MONTAGNE.

PAR J. J. ROUSSEAU.

EN DEUX PARTIES.



A AMSTERDAM,  
Chez MARC MICHEL REY.

M D C C L X I V.

WHAT IS DEMOCRACY  
SMALL REPUBLICS AND THEIR PROBLEM WITH THE SOCIAL CONTRACT

**61**     **ROUSSEAU, Jean Jacques.** [*half-title*: Oeuvres de J. J. Rousseau. Tome neuvieme. Contenant les ...] *Lettres écrites de la montagne.* En deux parties. *Amsterdam, Rey, 1764.*

12mo, pp. [8], 368; half-title; engraved vignette to title-page; a very good copy, uncut in contemporary half marbled paper over drab boards, slightly dusty, ms label to spine. **\$1800**

Rare. The ninth volume of the first collected edition of Rousseau's works to be published by Rey (1762-1764), and printed the same year as the first edition, using a reprinted title-page conjugate with the half-title present here, and without the errata leaf. In 1762, the same year that the *Contrat social* and *Émile* were published, the Small Council of Geneva condemned Rousseau. In 1763 Rousseau dramatically relinquished his rights and citizenship of Geneva, thus dividing the city politically between the aristocratic and the popular parties. A group of Genevan citizens forming part of the latter party challenged the legality of the Small Council's condemnation, and demanded that the case be referred to the General Council of burghers. The defence of the Small Council's power of veto over the burghers' wishes was put forward by Jean-Robert Tronchin in 1763, in his *Lettres de la campagne*, to which Rousseau's *Lettres de la montagne* is the direct and lively rejoinder.

'The second part of them may interest the student of political history by its account of the little republic. We seem to be reading over again the history of a Greek city; the growth of a wealthy class in face of an increasing number of poor burgesses, the imposition of burdens in unfair proportions upon [them], the gradual usurpation of legislative and administrative function (including especially the judicial) by the oligarchs, and the twisting of democratic machinery to oligarchic ends ... the Four Hundred at Athens would have treated any Social Contract that should have appeared in their day, just as sternly as the Two Hundred or the Twenty-five treated the Social Contract that did appear, and for just the same reasons' (Morley). The result of all this legal fomentation was 'a more concrete presentation of democratic ideas than the *Contrat Social* ... based on a close reading of the lawbooks and histories of Geneva, which Rousseau now for the first time digested in his Neuchâtel retreat' (R. R. Palmer, *The age of the democratic revolution* (1959), p. 131).

Dufour 371; see Dufour 234.

**62**     **SA'DI, Abu 'Abd Allah Musharrif al-Din (Adam OLEARIUS, translator).** *Persianischer Rosenthal.* In welchen viel lustige Historien scharffsinige Reden und nützliche Regeln. Vor 400. Jahren von einem Sinnreichen Poeten Schich Saadi in Persischer Sprach beschrieben. *Schleswig, Johann Holwein for Johann Nauman in Hamburg, 1654.*

Small folio, text in German with occasional words or phrases in Persian, pp. [lii], 196, [30], with an engraved additional title and an engraved portrait of Duke Christian Ludwig von Braunschweig; with 35 engraved illustrations in the text; woodcut head- and tailpieces and initials; engraved additional title trimmed to edge of image and mounted, inner margin of title, lower margins of two leaves (G2-3) and fore-margin of one leaf (B2) strengthened, a few other repaired marginal tears and small burn-holes (text not affected), some minor staining and light browning, but a good copy in contemporary vellum; recased, new endpapers. **\$8750**

**Rare first edition of Olearius's translation of Sa'di's *Gulistān* or 'Rose-garden', richly and engagingly illustrated.**

sagte: Uns/die wir Ungemach und Gefahr ausgesetzt sind bleiben beym Leben/ und du/ derou sanfft auff deinem Camlerittsi/ mußt sterben.



Es beweinte ein Gefunder einmahl einen Kranck in die ganze Nacht/ gegen den Morgen stirbt der Gelunde aus Herbelid/ der Kranck aber wird wieder gesund. Es pfleget sich offte zuzutragen/ daß gesunde Leute plötzlich in die Erde kommen/ und ein Verwunderet genehet wieder/ und läuft brüder hin.

Offt ein frisch muhtig Pferd stürzt auff dem Weg ein Fall/ Ein Hiel/ der doch hünck/ erreicht gesund den Stall.

### Die 12. Historia.

In Derwisch sahe einmahl im Traum/ daß ein König im Paradies/ und ein Derwisch in der Hölle saß/ über welches er sich nicht wenig verwunderte/ in dem er vielmehr das Widerspiel/ nemlich/ daß der König in der Hölle/ und der Derwisch/ als ein Geistlicher im Paradies sich befinden sollte/ vermüthete/ fragte derwegen andere/ was solches zubeuten hätte. Demman antwortete: Der König sihet derentwegen in dem Paradies/ weil er sich gerne zu den Derwischen und Geistlichen gehalten/ Der Derwisch aber ist in die Hölle gekommen/ weil er sich allzuweit umb den König besun-

den/

den/ und sich seiner Gesellschaft gebrauchet. Fromb werden die Könige/ wenn sie sich zu frommen Geistlichen halten/ hinagen werden die Geistlichen verführet und Gotts loß/ wenn sie sich zu viel bey Hofe befinden/ und in dessen Leben verliert werden.



Was hilft es dir/ daß du ein geistlich Kleid wilt tragen/ Und wilt im Dergen dich der Laster nicht entschlagen. Vnndtig/ daß du wilt mit Wölner Wälte gehn/ Dein Darg sey from/ dein Kopff mag wie ein Carter sehn.

### Die 13. Historia.

Shatte ein König einen Ordens Bruder oder andächtigen Geistlichen zu sich fordern lassen/ der Geistliche gedachte/ ich wil zuvor Arzney einnehmen/ damit ich etwas schwachlich werde/ und also beym König einen bessern Scheln meiner Kasteiung/ Anwacht und Gottesfürchtigen Lebens zuertennen geben müge. Man saget aber das er die Arzney allzu stark genommen/ die ihn gleichsam als ein Gift umbs Leben gebracht.

Der sich sol der Pint gleichen/ (a)  
Muß der magern Zipol weichen/  
Die hat wenig Kern/ viel Wänte:  
So fernd auch viel Andachts Leute.

G

Wenn

The *Gulistān* is a collection of maxims and reflections influenced by the legendary Indian Bidpai. It was introduced to Europe by André Du Ryer who published his translation in 1634. Du Ryer's translation was used as the basis for a German translation printed in 1636, and in 1651 Georgius Gentius published a Latin version in Amsterdam. The itinerant scholar Adam Olearius (1599–1671) prepared the present translation with the help of Haqq-virdi, a Persian (or possibly an Armenian) he had brought from Safavid Iran. 'Everything is reproduced in good concise German, and Olearius fully earned his admission in 1651 to the Fruchtbringende Gesellschaft under the sobriquet "der Vielbemühte"' (Faber du Faur). Whereas the other, earlier editions only had engraved title-pages, **Olearius's is the first illustrated edition.**

'The epithet "Machiavellian" which has sometimes been applied to Sa'di as a reproach is in many ways a valid characterisation, in that both Machiavelli and Sa'di, writing in turbulent and potentially disastrous political circumstances, strove to provide advice that would ensure their audience's successful negotiation of an exceptionally risky and faction-ridden world. The crucial difference is that, whereas Machiavelli writes directly to and for a central actor in such political upheavals, Sa'di's intended audience ... would seem to be much more those on the sidelines of major events, hoping to survive by luck and their wits. Further, in Sa'di's case, to this "Machiavellian" preoccupation with survival must be added a strong sympathy for the vulnerable and weak ... and a constantly reiterated plea for tolerance ... Perhaps in part because of their self-consciously "international" and unprovincial interests Sa'di's writings were highly influential ... His popularity in the Ottoman empire and Mughal India led to his name being known in the West at a relatively early period. French, German and Latin translations of parts of his *oeuvre* appeared in the mid-17th century, and Gentius brought out an edition of the *Gulistān* in 1651. The benevolence of Sa'di's usual sentiments and his frequent advocacy of irenic tolerance made him particularly attractive to Enlightenment authors, and Voltaire pretended, tongue in cheek, that his *Zadig* was a translation from Sa'di' (*Encyclopaedia of Islam*).



Persianischer  
**Rosenthal**  
SCHICH SAADI  
Durch  
Adam Olearius  
1654

The engraved additional title and many of the finer engravings are signed by Christian Rothgiesser (d. 1659). One engraving (p. 49) is signed 'F. Mul.'. The remaining, unsigned, engravings include a number which are evidently by another, rather less accomplished, hand.

Faber du Faur 323; Goedeke III 65, 7; VD17 23:282436H. See Faramarz Behzad, *Adam Olearius' 'Persianischer Rosenthal'. Untersuchung zur Übersetzung von Saadis 'Golestan' im 17. Jahrhundert*, Göttingen 1978. OCLC locates no copies in the US.

## 'UTOPIA' OF EQUAL OPPORTUNITIES

**63 SAINT-SIMON, Henri.** *Du système industriel. Paris, Renouard, 1821.*

8vo, pp. [2 blank], [2], xx, 311, [1 blank]; slightly spotty but a very good copy as issued, uncut in publisher's purple marbled printed wraps, chipped in places, front joint detached at top, else holding firm; paper label to spine, chipped; still a lovely copy. **\$3000**

First edition, rare. Saint-Simon's is the Socialism of equal opportunity rather than of equal wealth; the nation must be industrious, but there will always be classes of the industrious and the idle, for which reason there will always be hierarchies. Saint-Simon had no great faith in political democracy, despite his agitation against social injustice (including towards women); efficient administration of society by the *industriels* would ensure the governing of things and not people. This was the first collective appearance in book form of a series of pamphlets in the form of letters, published individually in 1821 during the trial of their author for sedition, of which he was acquitted. This volume contains the première and deuxième correspondences, the first containing four letters to industrialists, bankers, manufacturers, etc., the second containing six; both with additional letters and addresses to the king and to philanthropists. A second volume of letters, also collected from separately printed pamphlets, would appear the following year.

**Rare at auction and scarce in this condition; COPAC lists five copies only.**

Einaudi 4947 (adding a third volume of anonymous letters); Goldsmiths' 23348.

**64 SAN FRANCISCO - CALIFORNIA.** *Engraved view of San Francisco. Frederick Hess, 1874.*

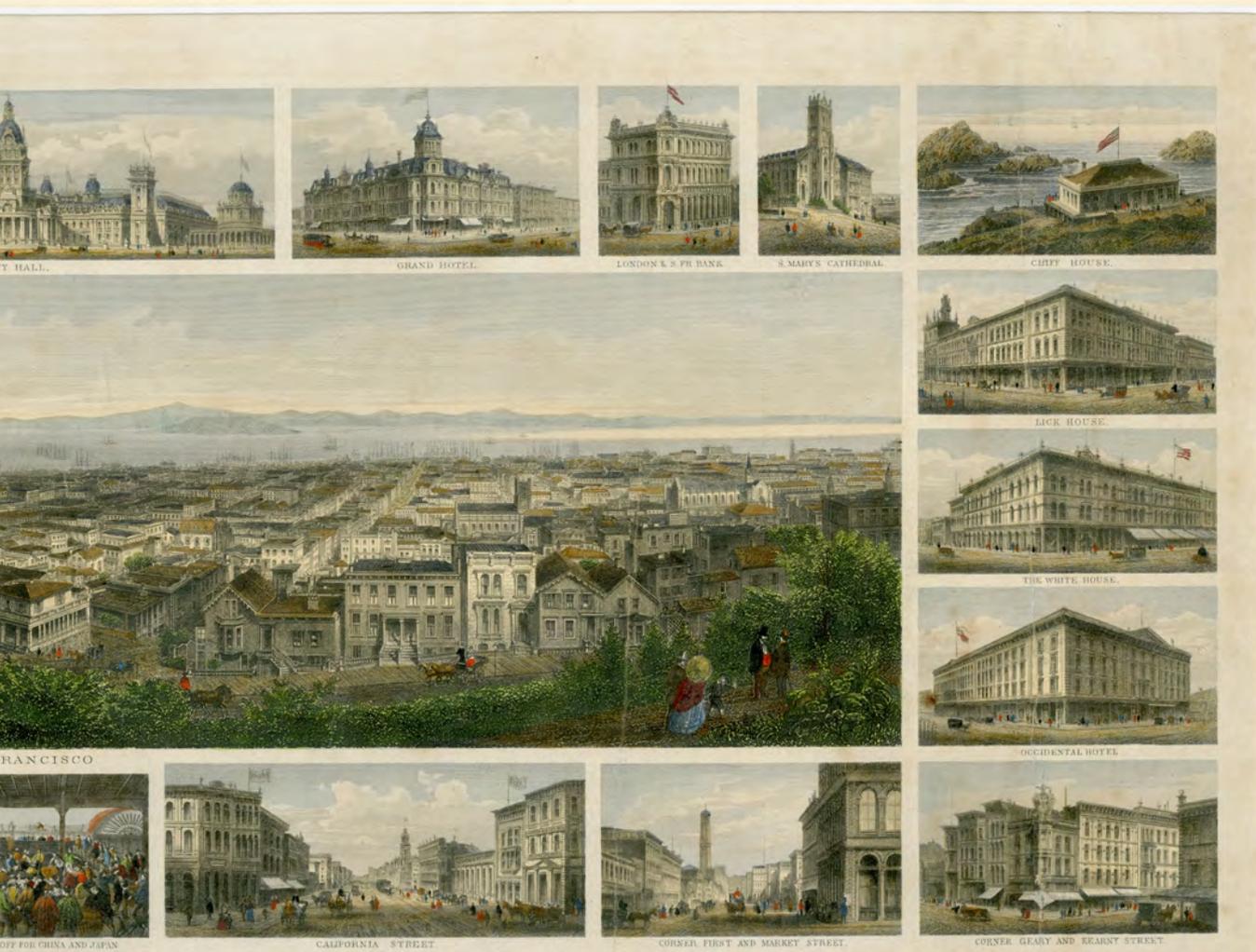
Hand-coloured engraving; sheet 68.5 x 31 cm; plate 66 x 29 cm; foxing, tear to lower right, restored; lower, centre: 'San Francisco - California'; lower right: 'Entered according to act of congress in the year 1874 by Frederick Hess in the office of the librarian of Congress Washington D.C.' **\$2750**

**A panoramic view of nineteenth-century San Francisco, lively and booming, before the earthquake of 1906.** The city is taken from Nob Hill with the harbour in the distance. The engraving is surrounded by twenty-two detailed vignettes of everyday street scenes. The illustrations depict large and ornate buildings, banks, churches and hotels, featuring Nevada Block, Calvary Church, Palace Hotel, City Hall, Grand Hotel, Cliff House, The White House, Corner of Geary and Kearny, Mercantile Library, Oriental Block, Sansome Street, London & S. Fr. Bank., St Mary's Cathedral, Lick Hotel, Occidental Hotel, Corner of First and Market Street, PMSS Wharf, Montgomery Street, California Street, Murphy Grant & Co. Building and Russ House. Some vignettes show the precursors to the city's famed tram cars: the horse drawn trolley cars riding rails.



It is likely the map's publisher was Frederick Hess, long time editor of the influential *California Demokrat*, the West Coast's first and primary German newspaper during the nineteenth and early twentieth centuries, established in 1852 in San Francisco, the same year that Hess emigrated to the United States from Germany. He started out selling papers on the street but in less than ten years he founded the *Alameda Encinal*, which he sold before joining the staff of the *Demokrat*. In 1865 Hess bought the paper and continued as its editor into the twentieth century, transforming it into 'one of the most powerful and influential German publications in the country' (SF Call, 1906).

**We have only been able to locate two copies: at the Library of Congress and the Oakland Museum.** Repts, Views & Viewmakers of Urban America, 322.



Entered according to act of Congress in the year 1854 by Frederick Hess in the office of the Librarian of Congress Washington D.C.

NO-CALIFORNIA.

### LOTTERY SHARES

65 SCHEME of the Holland Lottery, for 75,360,000 Guilders. Agreed on the 22d of June 1719. N. S. Being all Prizes ... [London, Matthew West, 1719].

4to, pp. 8, including 5½ pages of letter-press tables; creased and dusty where once folded, else in very good condition. \$1650

Unrecorded, an extended advertisement for the goldsmith Matthew West's side-business in retailing shares in lottery-tickets.

# A Scheme of the Holland LOTTERY,

For 75,360,000 Guilders. Agreed on  
the 22d of June 1719. N. S. Being all Prizes.

**T**HIS Lottery consists of 200,000 Tickets, to be drawn against 204,000 Prizes, from 300,000 Guilders the highest, to 90 Guilders the lowest. And the Number of Prizes exceeding the Number of the Tickets by 4000, it follows, that 4000 Tickets must be twice drawn, and have each two Prizes, as will be farther shewn hereafter.

This Lottery is divided into 20 Classes, which make together the above-mentioned Sum of 75,360,000 Guilders.

The Tickets of this Lottery are begun to be deliver'd out, and the Money collected by the Receiver-General of *Holland and West-Friesland*, and by the respective Receivers of the Taxes in different Towns, as also by *Martin Copius*, Director of the States Lottery in the *Hague*.

The General Scheme, with the Value of each Prize in *English Money*, computed at 3*s*. 4*d*. *Flemish*, p. L. Sterling.

N. B. No Person is oblig'd to continue in this Lottery longer than he thinks fit, but may sell or quit his Interest, after the Drawing of the first or any other Class.	N <sup>o</sup> of the Prizes.	Guilders each.	Total Guilders.	English Money each.	
Note also, the Lottery once fill'd, no Person can be admitted, unless another quits his Interest.	5	300000	1500000	27522	18 9
The Prizes of 90 Guilders, drawn in the first Class, being not paid when drawn, as the other Prizes, but taken in Payment for the 9 following Classes, are not valu'd in the Scheme.	10	200000	2000000	18348	12 6
	10	100000	1000000	9174	6 3
	20	75000	1500000	6380	14 8½
	20	50000	1000000	4587	3 1½
	20	40000	800000	3669	14 6
	20	30000	600000	2752	5 10½
	20	20000	400000	1834	17 3
	30	15000	450000	1375	2 11
	50	10000	500000	917	8 7½
	60	5000	300000	458	14 5¼
	80	4000	320000	366	19 5¼
	100	3000	300000	275	4 7
	200	2000	400000	183	9 6½
	500	1000	500000	91	14 10½
	800	800	640000	73	7 10
	1500	600	900000	55	0 11
	7680	500	3840000	45	17 5
	13875	400	5550000	36	13 11
	175000	300	52500000	27	10 5½
	4000	90	360000		
	204000		75360000		

The Prizes will be paid 14 Days after they are drawn.

One of the features of lotteries of this date was the relatively high price of tickets, which meant they were inaccessible to the poorer class of speculator, unless a third party chose to split tickets to create a consortium. Matthew West appears to have been a pioneer in this, and first began offering shares in English lotteries in around 1710, later diversifying into Dutch and German lotteries.

The present pamphlet lays out the exact scheme of prizes for the States General's lottery of 22 June 1719, which offered 200,000 tickets and 204,000 prizes, in twenty classes or draws, with tables for each class. The original price per ticket is 25 guilders, but for the first 15 classes, only 10 guilders is required upfront, the remaining 15 to come out of winnings when the ticket is drawn, less a 20% levy.

'Matthew West, Goldsmith ... having in all the Lotteries ever since the Year 1710, (both English and Dutch) dispos'd of Tickets, by dividing them into Parts or Shares, hereby gives Notice that he has now purchas'd Tickets in the present Dutch Lottery'. A quarter-stake in a single ticket would cost 6s, or a quarter in 20 tickets £6, and so forth; in one past draw, customers of West's drew a prize of 75,000 guilders, split between eight people, giving them each '648 l. clear of all Deductions'.

The first States Lottery in the Netherlands was run in 1711 to raise funds after the War of the Spanish Succession, and though an official regular lottery was not established until 1726 there were evidently intermediate draws like the present.

**Not in ESTC.** A related item, *An Exact Scheme of the Dutch Lottery* (Bibliothèque nationale only), is a quarto handbill dealing with the 'second division' of the same lottery (75,000 lots).

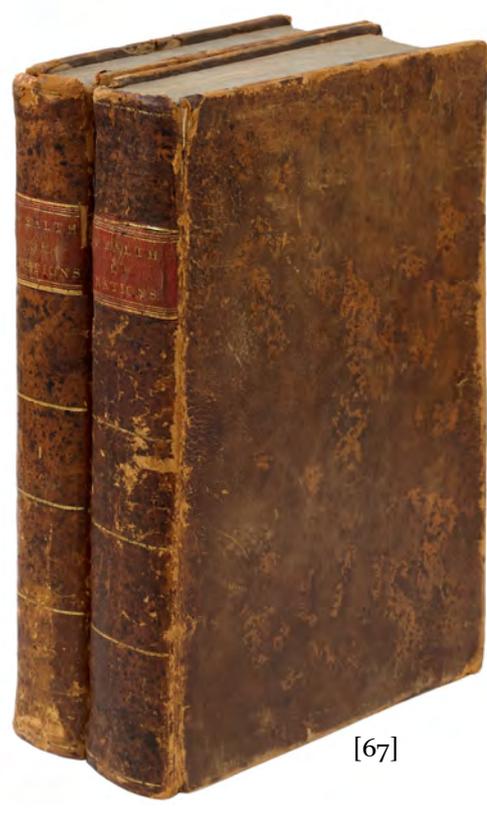
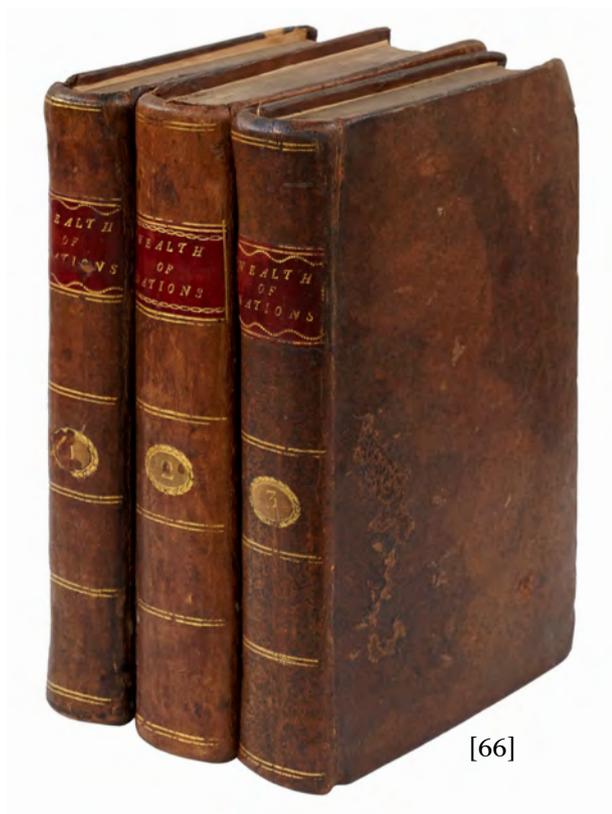
**66 SMITH, Adam.** An Inquiry into the nature and causes of the wealth of nations. In three volumes. *Philadelphia, Thomas Dobson, 1789.*

Three vols, 12mo bound in 6's, pp. viii, [9]-412; vi, [7]-430; v, [1 blank], [7]-387, [55]; faint uniform toning as per paper stock, a few scattered worm-holes only touching text and only occasionally, but a very attractive set in contemporary calf, skillfully rebaced preserving the original spines, gilt morocco lettering- and numbering-pieces (chipped); a few surface abrasions, end-papers renewed; William Markoe's armorial plates to the front paste-downs. **\$12,000**

**Scarce first American edition, a remarkable copy in a fine contemporary American binding** which has been ascribed to a shop in Wilmington, Delaware. Copies of this editions which appear on the market are few, bound very modestly, and in poor condition.

This important edition was followed in 1796 by another Philadelphia edition in the same format, and, in the next decade or so, by several Hartford editions, indicating the influential position of Smith's work in America, although much of the economic thought current, beginning with Hamilton in his *Report on Manufactures* (1791), took conscious exception to Smith's theory of free trade.

Kress B1721; Vanderblue p. 20; not in Einaudi or Goldsmiths'.



WITH PLAYFAIR'S SUPPLEMENT

**67 SMITH, Adam.** An Inquiry into the nature and causes of the wealth of nations. From the eleventh London edition; with notes supplementary chapters, and a life of Dr. Smith by William Playfair. *Hartford, printed for Oliver D. Cooke, 1811.*

Two vols, 8vo, pp. xxviii, 355, [1]; vi, [2], 424; leaves lightly browned with occasional spotting; a very good copy in full contemporary tree calf, flat spines direct ruled in gilt, morocco labels lettered gilt;

joints tender, still sound, extremities rubbed; ownership inscription of S.M. Burnside, blind stamp of Worcester Antiquarian society to the early leaves. **\$500**

Second American edition with the supplementary chapters by William Playfair, after that published in Philadelphia in 1789.

Kress B.5914; Sabin, 82305. Not in Goldsmiths' or Vandebblue.

SIR F. M. EDEN'S COPY  
THE ONLY PUBLISHED PART OF SMITH'S 'EXTENSIVE PLAN'

**68 SMITH, Adam.** Essays on philosophical subjects. To which is prefixed, an account of the life and writings of the author; by Dugald Stewart, F.R.S.E. *London, J. Cadell Jun. and W. Davies... and W. Creech, Edinburgh, 1795.*

4to, pp. xcv, [1], 244; one or two light spots, but a clean, crisp, very attractive copy in modern green quarter morocco and marbled boards; nineteenth century armorial bookplate of Baron Henley of Chardstock to the front paste-down, ownership inscription of Sir Frederick Morton Eden, author of *The State of the Poor*. **\$7500**

First edition, published five years after Smith's death. The second section of the work contains a discussion of the dissertation on the origin of languages, which was first annexed to the third edition of the *Theory of Moral Sentiments*. An important text in the history of linguistics and one of the earliest contributions to linguistic typology, it includes a hypothesis on the first formations of language, which might perhaps have occurred when 'two savages' began to assign sounds to various visual and sense stimuli with which they had contact.

Also included is an essay on the affinity between English and Italian verses, looking at issues of rhyme, double rhyme, rhythm, and accent, accompanied by ample examples.

The editors say that the essays were intended as parts of 'a connected history of the liberal sciences and elegant arts', but that Smith had 'long since ... found it necessary to abandon that plan as far too extensive'. The essays range over philosophy, aesthetics and the history of science. Most were probably written before the appearance of the *Theory of Moral Sentiments* in 1759, but were withheld from publication as part of Smith's 'extensive plan'.

Einaudi 5326; Goldsmiths' 16218; Jessop, p. 172; Kress B.3038; Rothschild 1902; Tribe 55; Vanderblue, p. 43.

HIS PHILOSOPHICAL MASTERPIECE

**69 [SPINOZA, Benedict de].** Opera posthuma, quorum Series post Praefationem exhibetur. [*Amsterdam, Jan Rieuwertsz,*] 1677.

Small 4to, pp. [xl], 614, [32] index, [2], 112, [8]; without the engraved frontispiece portrait, which was produced separately and 'which is found in only a very small number of copies' (Wolf); woodcut vignette on title; some light toning to a few pages, else a fine, crisp copy in recent leather-backed boards apparently commissioned by A.N.L. Munby (see below); contemporary ownership inscription (Samuel Parr, see below) to the title-page. **\$8750**



First appearance of Spinoza's *Ethic*, his philosophical masterpiece, and first edition of the *Opera posthuma*, which 'have served, then and since, with the *Tractatus Theologico-Politicus*, to immortalize his name' (PMM 153).

The collection was published by Jan Rieuwertsz, an Amsterdam bookseller and friend of Spinoza, and edited by him together with the merchant Jarig Jelles, who probably wrote the preface. It contains the first publication of the *Ethics*. The remainder comprises the *Tractatus Politicus* – his last, unfinished production, which develops a theory of law and government akin to that of Hobbes; the *Tractatus de Intellectus Emendatione*, also unfinished; a selection of letters – restricted, owing to the dangers of publishing correspondence on questions of politics and theology; and, after an index, a *Compendium Grammatices Linguae Hebraeae*, paginated separately. The *Opera Posthuma* do not amount to all the previously unpublished works of Spinoza: the *Treatise on the Rainbow* is missing – it was thought lost, and not published until 1687 – as is the early *Tractatus de Deo et Homine Eiusque Felicitate*, which prefigures the *Ethics*.

'The most conspicuous idea of Spinoza's philosophy is that there is only one substance, the infinite divine substance which is identified with Nature; *Deus sive Natura*, God or Nature. And a striking feature of this philosophy as it is presented in the *Ethics* is the geometrical form of its presentation.

This work is divided into five parts in which the following subjects are treated in turn: God, the nature and origin of the mind, the origin and nature of the emotions, the power of the intellect or human freedom' (Copleston, *A History of Philosophy* IV, 206).

'While he was regarded by his earlier critics as an atheist and by the romantics as a pantheist, the tendency of a number of modern writers is to represent Spinoza as a speculative forerunner of a completely scientific view of the world. For he made a sustained attempt always to give a naturalistic explanation of events without having recourse to explanations in terms either of the supernatural and transcendent or of final causes' (*op. cit.*, pp. 261–2).

*Provenance:* This copy bears the ownership inscription of Samuel Parr, 'the Whig Johnson'. A successful schoolmaster and pamphleteer, 'he excelled in writing Latin epitaphs—notably the epitaph which he was asked to compose for Dr Johnson's monument in St Paul's Cathedral (*ODNB*).

A modern hand notes in the front pastedown: 'bound for me by A.N.L. Munby at Grey's Inn, 1970'. Alan Noel Latimer ('Tim') Munby (1913–1974), author of a volume of ghost stories, *The Alabaster Hand*, written mostly in a German prisoner-of-war camp, worked in the antiquarian book trade with Bernard Quaritch and Sotheby's. He obtained the post of Librarian at King's College, Cambridge in 1947; he was J.P.R. Lyell Reader in Bibliography, University of Oxford (1962–63) and Sanders Reader in Bibliography, University of Cambridge (1969–70). He was elected President of the Bibliographical Society in 1974 and died during his term of office.

*Baruch de Spinoza 1677–1977: his work and its reception* (1977 Wolffenbüttel exhibition) 25; Kingma & Offenbergl 24; Van der Linde 22; Wolf Collection 378.

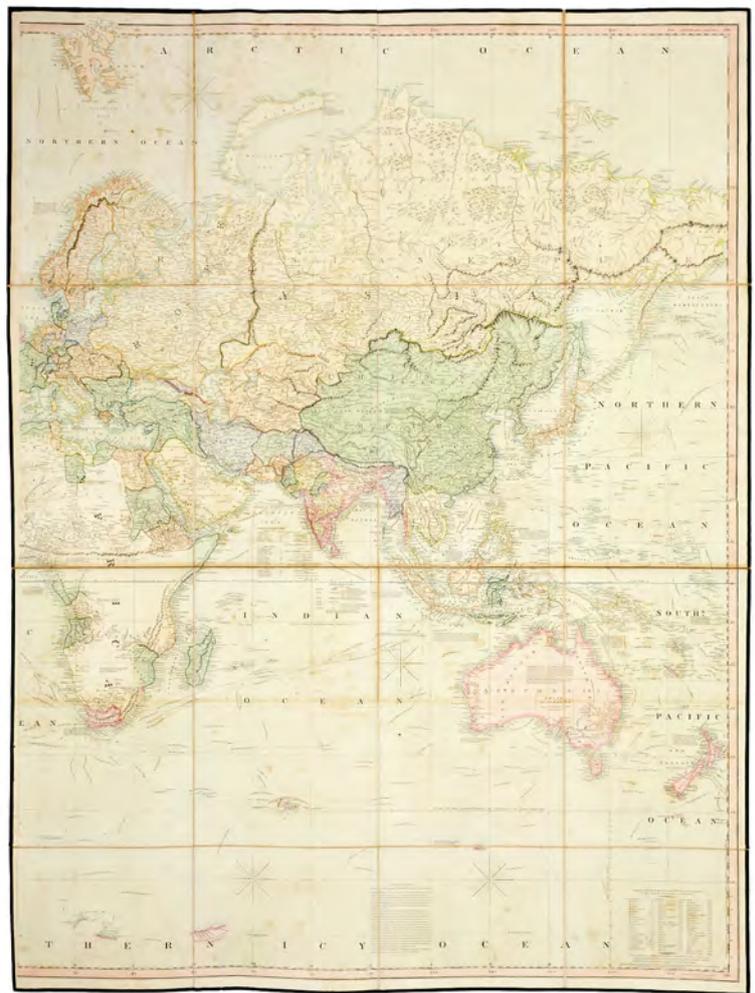
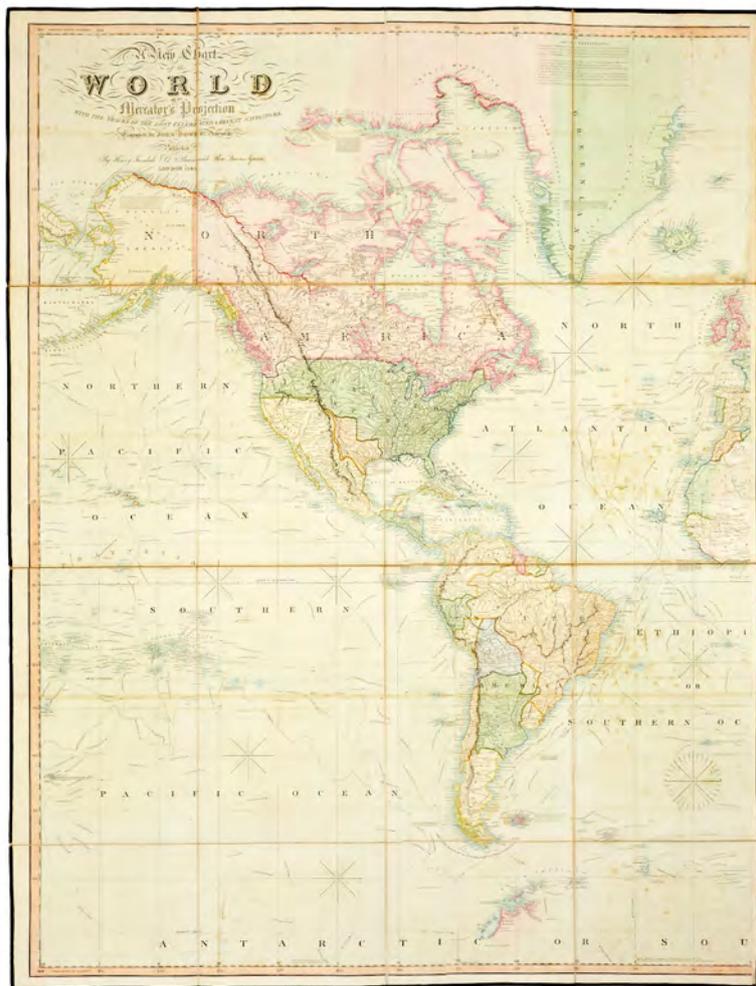
TEESDALE'S RARE WORLD MAP, SHOWING HISTORICAL VOYAGES,  
RECENT ARCTIC EXPLORATIONS, AND TEXAS AS AN INDEPENDENT REPUBLIC

**70** **TEESDALE, Henry.** 'A New Chart of the World on Mercator's Projection with the Tracks of the Most Celebrated and Recent Navigators'. *London, Henry Teesdale & Co., 1845.*

A hand-coloured folding world map, engraved by John Crane Dower and printed on 2 sheets, total dimensions 1307 x 1959mm, dissected and laid down onto linen, each sheet with a marbled paper outer cover on the verso of one panel and edged with green silk tape; some light spotting and foxing; the 2 sheets folding into the original dark-purple, hard-grained morocco, book-form covers, upper cover lettered in gilt, both covers with borders of gilt floral and foliate rolls enclosed by triple gilt rules and triple blind rules; extremities slightly rubbed and bumped, spine-ends slightly chipped and with short tears, nonetheless a very good example. **\$6300**

**A rare example in the elegant original morocco cover.** The London map publisher Henry Teesdale (1776–1855) issued both atlases and maps, and was elected a fellow of the Royal Geographical Society shortly after its establishment in 1830. Teesdale's 'New Chart of the World' was engraved for him by John Dower of Pentonville and first issued in 1836; it was evidently a successful publication and was successively revised and reissued in 1838, 1839, 1840, 1841, 1842, 1845, 1846, and 1852.

The map reflects the great public interest in Arctic exploration in the 1840s, which had enjoyed a 'golden age' in the thirty years after the Napoleonic Wars, when British expeditions mapped large areas of previously-unknown Arctic territories. A panel headed 'Arctic Expeditions' lists the expeditions of Sir John Ross and W.E. Parry in 1818; Parry's expedition with *Hecla* and *Griper* in 1819–1820; Parry's expedition with *Hecla* and *Fury* in 1821–1823; Sir John Franklin's 1819–1822 and 1825–1827 expeditions; and Sir John Ross' 1829–1833 expedition. Many of the discoveries made by these and other travellers



are marked on the map, including those of Dease and Simpson in 1839, which charted unknown parts of the proposed Northwest Passage and would encourage Sir John Franklin to undertake his fateful last expedition in 1845.

Political features of note are the depiction of Texas as an independent republic, with the caption 'Texas was acknowledged an independent state by England, Novr 1840', and the labelling of Alaska as 'Russian America' (it would be purchased by the United States in 1867). Much detail is given on the coast of Australia and in New South Wales, while the territory of 'South Australia' is outlined and annotated 'Land granted by the British Government and colonised, 1837', and Norfolk Island is glossed 'here refractory convicts are sent from Botany Bay'. On the coast of Africa, Liberia is marked, with a note 'This district has been purchas'd from the native chiefs by a company of American Philanthropists (called the Colonization Society) for the purpose of forming settlements for the emancipated slaves of the United States, and is now in a flourishing condition', and St Helena is also shown, with the caption 'Bonaparte exiled June 1815 died 1821'.

The map is fully coloured, and shows a wealth of information: in addition to the compass rose, caravan and shipping routes, etc., inset panels of text provide information on 'Course of the Monsoons', 'Steam Conveyance to India', and 'Computed Distances of Places from London'. The map also records important historical and contemporary expeditions and voyages, including those of Vasco da Gama, Dampier, Anson, Bougainville, Phipps, Cook, Bligh, Vancouver, Flinders, and Krusenstern.

**This 1845 issue of Teesdale's 'New Chart of the World' is rare, and COPAC only records two examples in the UK (British Library and Oxford); similarly, Anglo-American auction records only list three copies of it at auction since 1975.**



A YEAR'S  
JOURNEY  
THROUGH THE  
PAIS BÂS  
AND  
*Austrian Netherlands.*

'NO BOOKSELLER WOULD PUBLISH IT'

71 **THICKNESSE, Philip.** *A Year's Journey through the Paix Bâs and Austrian Netherlands ... Vol. I* [*all published*]. London, Printed in the Year 1784.

8vo, pp. vii, [1], [v]-viii [subscribers' list], 184, 189-351, [1, additional subscribers]; half-title; folding frontispiece etching of a graphic execution scene, by John Carter after the author (edges frayed); Gg2-3 misbound after Ffi; some occasional stains and foxing, but a very good copy in contemporary quarter sheep, vellum tips, edges rubbed. **\$2450**

**First edition, rare, and possibly suppressed**, of a typically idiosyncratic account of a 'quarrel-ridden tour' of the Netherlands and Belgium by 'the most irascible individual within the arena of late eighteenth-century print culture' (*ODNB*).

By his early twenties, Philip Thicknesse (1719-1792), author, traveller, lieutenant governor of Landguard Fort in Suffolk and first patron of Gainsborough, had already been to Georgia and Jamaica and eloped with a wealthy heiress, the first of three marriages. His first 'travel guide', *Observations on the customs*

and manners of the French Nation (1766) was followed a decade later by the more extensive, and more successful *Year's Journey through France, and part of Spain* (1777), which attracted a subscribers' list of 430, including Garrick and Gainsborough.

*A Year's Journey through the Paix Bâs* takes the form of delightfully frank, conversational letters, taking in subjects as varied as the execution of Jean Calas and the fraudulent dealing of Brussels wine merchants; it also prints six letters by Rubens (three in French, three translated from Italian) and two poems by a British lady resident in Brussels, a place at the 'fag-end, or ... first step of the diplomatic ladder'. Advice to travellers is provided almost as an after-thought: Calais is not as cheap as it once was, but you should eat at the Silver Lion; in the Cathedral at Bruges are two paintings by Rubens which 'are only to be seen, on certain public days', but the landlords of the Hotel de Commerce are 'rich, and insolent'; at Spa, you should consult Dr Congalton.

But Thicknesse never hid his waspishness for too long, and Letter XV (pp. 170-184) contains a particularly stinging (even libellous) attack on the family of his second wife Elizabeth Touchet, and on his son George (later Lord Audley). These sheets must have been a late addition after George publicly split with his father and took the name Touchet – there is the evidence of cancelled leaves as stubs, the section ends with a break in pagination, and indeed George is listed among the subscribers. This probably also explains the work's rarity – the third volume of Thicknesse's *Memoirs* (1791), which re-iterates the attack, is likewise 'extremely rare ... since Lord Audley and Philip [junior, his other estranged son] bought and destroyed all the copies they could find' (ODNB). *A Year's Journey* was privately printed, subscriptions taken by Thicknesse at his own house on Piccadilly, where one could buy other of his works. 'The reason the author does not publish this volume through the hands of booksellers, is to shew his contempt to the shameful partiality and impertinence of the Monthly and Critical Reviewers'. At the end is an Appendix (pp. 334-351) in which he defends himself against their reviews of his other books, and provides two satirical reviews of the present work after their manner.

**ESTC records six copies only: BL, Cambridge; Sorbonne; Columbia, Harvard, and Yale.** A regularly published second edition appeared in 1786, replacing the Appendix with information more conventional to a travel guide; letter XV is removed entirely.

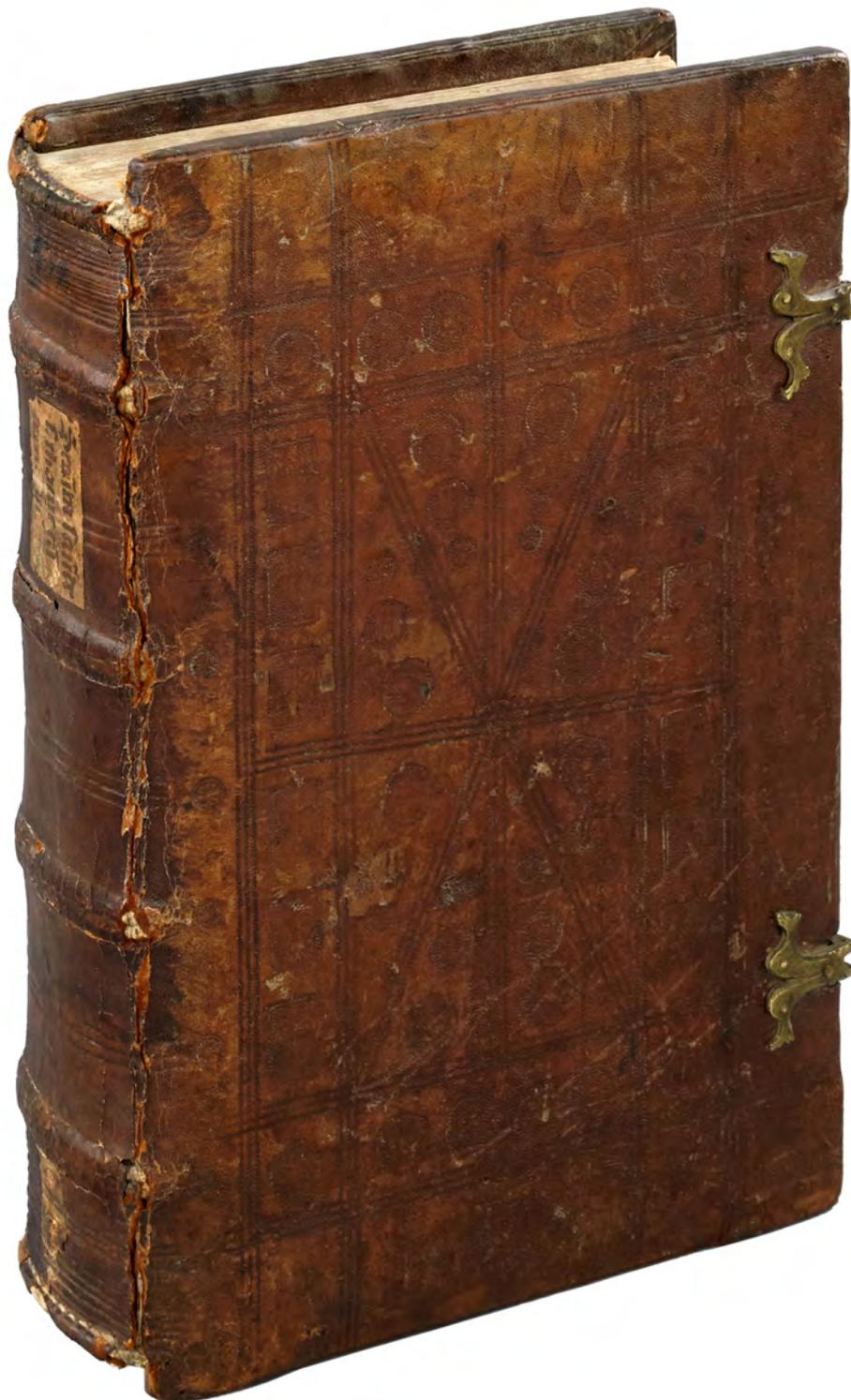
72 **THOMAS AQUINAS.** Secunda secunde sancti Thome de Aq[ui]no ordinis predicato[rum] novissime recognita, q[uam] pluribusq[ue] utilissimis appostillis in margine appositis insignita. [Venice, printed by Giorgio Arrivabene for Ottaviano Scoto, 30 September 1513 (colophon)].

[with:]

**THOMAS AQUINAS.** Tertia pars summe sancti Thome de aquino cum concordantiis marginalibus. [Venice, Pincio, 24 April 1512 (colophon)].

Folio, I: ff. [6], 200 [recte 198]; printed in double columns, with numerous six- and four-line woodcut initials throughout, printed shoulder notes, running titles, manuscript rubrication; printer's device on the last leaf; a very clean, appealing copy; II: ff. 220, [6]; printed in double columns, with numerous six- and four-line woodcut initials and numerous manuscript red initials throughout, printed shoulder notes, running titles, manuscript rubrication; a little browning and some light marginal waterstaining to the last few leaves, but also a clean and appealing copy; bound in contemporary blind-stamped calf over wooden boards, panelled spine with a vellum lettering-piece lettered in ink, panelled sides with a central asterisk fillet motif providing arrangement for numerous circular stamps featuring 'm', 's', rosettes, lilies and eagles, and rectangular stamps featuring fleur de lys; catches and clasps partly preserved, joints cracked but holding, spine extremities chipped, some surface scratching and rubbing; ink off-setting from early paste-downs, no longer present, on the verso of the boards; a very attractive volume.

**\$12,500**



**Two very rare post-incunables:** early Venetian editions, gathered together in their first binding, of the *Secunda Secundae* and the *Tertia* parts of Thomas Aquinas's *Summa theologiae*, arguably the most pervasively influential philosophico-theological work of the Middle Ages.

The work of Aquinas in 'baptising' secular philosophy into the Christian faith and so reconciling reason with revelation was of incalculable value. 'Aquinas held that knowledge came from two sources: the truths of Christian faith and the truths of human reason. ... Reason is the source of natural truth, which the heathen philosophers Plato and Aristotle (especially the latter) have systematized, and which if correctly analysed can be seen manifest in the appearing world' (*PMM*).

The *Summa* offered an encyclopaedia of all of man's knowledge, from God to the universe and nature to man: his nature, and his faculties of intellect, will and passions. Its Aristotelian logical rigor and far-reaching organic reprints ensured the *Summa's* towering presence remained in the Western canon for centuries. As Schumpeter remarked, '*Summa Theologica* is in the history of thought what the south-western spire of the Cathedral of Chartres is in the history of architecture'.

The *Summa* is divided into three parts, first published at different dates by different publishers. No collected edition was published until 1485. The first part treats of the nature, attributes and relations of God, including the physical universe; the third part, which was completed according to Aquinas's plan after his death, deals with Christ (the rare edition bound in this volume contains - as customary - only the text completed by Aquinas himself).

*Pars Secunda* was devoted to man in society, and to the study of ethics; while the first sub-part (*Prima Secundae*) dealt with the principles and the final end of human actions, the second sub-part (*Secunda Secundae*) treated morality more practically, and, as a useful 'manual of ethics' covering most kinds of human interaction, from an early stage was copied then printed separately and frequently.

It is the *Secunda Secundae* which attracts interest on the part of historians of economics: as much of late-medieval economic knowledge, theory and discussion was drawn around the *Summa*, and as many disputes as late as the 1600s still quoted its chapters, Thomas Aquinas' text stands as an unflinching reference. In particular, Aquinas's pronouncements on the legitimate nature of private property (II, 2, quaest. lxxvi art. 2), on the nature of just price (II, 2, quaest. lxxvii art. 1), and on the much-discussed issue of interest (II, 2, quaest. lxxviii). Aquinas's examination of economics relations includes the formulation of a theory of value that, according to Schumpeter, 'lacked nothing but the marginal apparatus', touching upon - albeit in a scattered fashion - all essential aspects, including production and labour, demand, trade, the notion of scarcity and the economic functions of the State. After Schumpeter, leading historians of economics have illuminated aspects of Scholastic economic thought starting from Aquinas: among others, Emil Kauder, Raymond de Roover, Bernard Dempsey, Murray Rothbard, Alejandro Chafuen, Jesús Huerta de Soto and Bertram Schefold.

I: Not in Adams or Panzer. OCLC finds only 4 copies worldwide, of which 1 in US and none in the UK (Illinois, Radboud, Barcelona, Lyon), ICC adds 3 copies in Italy. II: EDIT 16 34933; Adams A1426; USTC 859425 (6 copies in Italy, 1 in Spain, 1 in UK at Cambridge, none in US)

73      **UNDERWOOD & UNDERWOOD.** 'Palestine', from 'The Underwood Travel Library', circa 1900.

[with:]

**UNDERWOOD & UNDERWOOD.** 'Old Testament Travels Through the Stereoscope', from 'The Underwood Travel Library', circa 1900.

116 gelatin silver print stereoviews, approximately 3¼ x 6 inches (8.2 x 15.3 cm), mounted on thick grey card, 3½ x 7 inches (8.8 x 17.9 cm), number and title printed in ink on front of mount, with studio details and copyright notice, printed titles in up to six languages on verso, some with fuller text in English; presented in two book-form cloth-covered boxes, lettering, fillets and small floral motif stamped in gilt on spine; some light rubbing to edges of cards and extremities of boxes, with some fabric a little worn, generally very good condition, the photographs mostly excellent.      **\$1100**

A visual introduction to Palestine for Europeans and Americans at the turn of the last century - the first to be so accessible, in-depth and vivid.



The sequence of images simulated the tour of these locations either as mementos for travellers or for those who had neither the means nor the ability to travel abroad. They experienced these places in 3D, in the comfort of their own homes and at a reasonable cost. The firm of Underwood and Underwood enjoyed great success in their business of producing and marketing stereoscopic cards, leaving ‘a vast and invaluable resource showing the modernization of the world’. Most of the archive is at the University of California Riverside, including 350,000 original stereoscopic negatives.

The series ‘Palestine’ comprises 95 views and ‘Old Testament Travels’ comprise 21 views. There is some duplication of numbers within each set (no duplication of views) and numbers missing, as is often found. Commonly the groups would be compiled from the stereocards relevant to the subject which happened to be available in stock when required. It’s also possible that customers swapped cards with other purchasers of the Travels series.

David Burder, ‘Underwood, Bert and Elmer’ in *The Encyclopedia of Nineteenth-Century Photography*, pp. 1417–1420.

### RARE VEBLEN AUTOGRAPH ON THE ‘MENIAL SERVANTS’

74 **VEBLEN, Thorstein.** Typed letter, signed, to Mrs James Field, regarding an article written by him for inclusion in a periodical. *Washington, D. C., 29 April 1918.*

4to, one page; typed letter on cream, headed notepaper (‘United States Food Administration’), three folds, signed ‘Thorstein Veblen’, in ink. **\$2500**

Very scarce example of autograph material by Veblen. This is a covering letter from Veblen to a Mrs Field, originally sent with the ‘manuscript on “Menial Servants”, which will presumably be published in “The Public” next week’. Veblen explains that the article is meant for Dr Peixotto (Jessica Peixotto, a fellow institutionalist, one of the key members of Veblen’s group); Veblen has sent Mrs Field the article that she might pass it on to Peixotto, and ‘with the notion on the side that you might be interested

UNITED STATES FOOD ADMINISTRATION  
WASHINGTON, D. C.

IN YOUR REPLY REFER TO

29, April, 1918.

Mrs. James Field,  
1805 Phelps Place, N.W.  
Washington, D.C.

My dear Mrs. Field,-

I am venturing to send you the enclosed manuscript on "Menial Servants", which will presumably be published in "The Public" next week. I am not at all sure that it will interest you, and I hope that it will not annoy you in any way. The fact is that I promised a copy of this article to Dr. Peixotto the other day, and as she is away I am asking you to hand it to her on her return, with the notion on the side that you might be interested to look it over.

Yours very truly,

Thorstein Veblen

TBV-11  
Enc.

to look it over'. The article 'Menial Servants during the Period of the War' did indeed appear in *The Public*, Vol. 21, (May 11, 1918, pp. 595-599). It contained a proposal for the freeing up of human resources during war by means of taxation imposed on employers of such labourers: a practical, if radical, plan wholly in keeping with the tenets expressed in *The theory of the leisure class*.

At the time of writing this letter, Veblen was working for the Food Administration in Washington. 'Veblen stayed in the government service less than five months. Although he started his work with a feeling that he might do some good, a friend writes: "I think from the first month of his contract he realised that nothing would come of it"' (Dorfman, p. 383).

See Joseph Dorfman, *Thorstein Veblen and his America*, Gollancz, 1935.

ARCHITECTURAL ARCHIVE OF THE UNIVERSITY OF CALIFORNIA, BERKELEY  
BY THE ARCHITECT OF THE REICHSTAG BUILDING

75 [WALLOT, Paul]. Archive relating to the International Competition for the Phoebe Hearst Architectural Plan for the University of California, Berkeley. *Dresden, Paris, Antwerp, & Berkeley, 1897-1900.*

Folio (350 x 280 mm approx.), archive material including 3 large folding plans of University and its environs, concert programme and menu printed in gold, 45 cards and visiting cards (of which one with autograph pencil note from B.R. Maybeck verso), 8 pp. *Prospectus* in gilt wrappers, 68 pp. type-written competition documents, and approx. 100 telegrams and letters, manuscript and typed; bound long-stitch into card folder, labelled in ink; folder a little spotted, nonetheless sound and generally clean.

[with:]

[WALLOT, Paul]. Autograph elevation plan for Zeil 17, Frankfurt am Main. [1878].

Ink drawing on card (269 x 148 mm) with ink wash, **initialled and dated 1878**; somewhat dust stained, with a short split to surface.

[and:]

**WALLOT, Paul, and Richard STREITER.** *Das neue Reichstagshaus in Berlin von Paul Wallot: Eine baugschichtliche Darstellung ... mit V Tafeln und XVII Abbildungen im Text.* Berlin, Wilhelm Ernst & Sohn, 1894.

Folio, pp. [4], 28, with photographic portrait frontispiece, 5 plates (of which one double-page), and 15 woodcut illustrations in text (of which 2 full-page); a very good copy in publisher's blue printed wrappers.

[and:]

**MACKOWSKY, Ing. W.** *Paul Wallot und seine Schüler.* Berlin, Ernst Wasmuth, 1912.

Small folio, pp. 123, [1 (imprint)], 12 (advertisements), with photographic frontispiece and 5 plates (of which 2 in colour), each with tissue guard, and numerous half-tone illustrations in text; occasional light spotting, first leaf loose; publisher's printed wrappers; a little worn with chips and short splits to joints, slight spotting to wrappers.

[and:]

[REICHSTAG BUILDING]. *Bilder aus dem alten Deutschen Reichstag, 1867-1900: Sammlungen Dietrich Rollmann und Michael Ropers, Ausstellungsreihe der Badenia Bausparkasse AG.* Bonn, 'der freie beruf', [c. 1985].

Oblong 4to, pp. 64, heavily illustrated with many full-page illustrations, of which 5 in colour; 'perfect-bound' in colour-printed wrappers.

[and:]

**BRÄCKELMANN, Susanne.** *Ein berühmter Unbekannter: Der Oppenheimer Paul Wallot (1841-1912), Architekt des Reichstags in Berlin [...] Oppenheimer Hefte Nr. 37.* Oppenheim, Oppenheimer Geschichtsverein, 2009.

8vo, pp. 35-63, [3 (blank)], with 29 in-text illustrations; a clean copy in publisher's printed wrappers, a little dusty, otherwise a very good copy.

**\$8750**

**An extensive archive relating to the International Competition for the Phoebe Hearst Architectural Plan for the University of California, for which Paul Wallot (1841-1912) served as one of five jurors.** Funded by the philanthropist and suffragist Phoebe Hearst (1842-1919), the competition attracted entries from around the world, particularly Europe, and resulted in the construction of over twenty buildings designed by Émile Bénard (1844-1929) under the supervision of John Galen Howard (1864-1931), including Hearst Greek Theatre, the Doe Memorial Library, and the



**GROUNDS AND BUILDINGS  
OF THE  
UNIVERSITY OF CALIFORNIA  
BERKELEY,  
ALAMEDA COUNTY,  
CALIFORNIA,  
U. S. A.**

Compiled under the direction of the  
College of Civil Engineering  
of the University.

1897

From Survey of  
Dept. of Public Works, 1893,  
and U.S. Geol. Surv., 1895.

Drawn by  
George F. Swain and  
J. C. Beckwith

Scale  
1 inch = 100 feet

Contour interval 10 feet  
Above sea level  
Below sea level 5 feet  
Elevation of Berkeley 100 feet  
Elevation of San Francisco 100 feet

Sather Tower, better known as 'the *Campanile*'. As well as large folding plans, the printed prospectus for the competition, and an invitation and gold-printed schedule for the judgement banquet, the archive contains comprehensive correspondence, primarily between Wallot and Bernard Maybeck (1862-1957) of Berkeley's College of Engineering, relating to the administration and judgement of the competition, including Wallot's initial invitation to the jury of the competition and plans for visits to California by Wallot and to Europe by Maybeck and J.B. Reinstein, a Regent of the University and the Chairman of Trustees of the Phoebe Hearst Architectural Plan, who requests a visit with Wallot to his most prominent work, the Reichstag building in Berlin.

Built between 1882 and 1894 as a parliament building for the newly unified German Empire, Wallot's Reichstag building was famously victim of the 1933 Reichstag Fire and subsequently refurbished by Norman Foster, who replaced the original glass dome over the parliament chamber. *Das neue Reichstagshaus in Berlin* was published shortly before the completion of construction, and includes photographs of recently finished details, one still with scaffolding, workmen, and tools resting against the cornice. Scarce beyond Germany, OCLC records only five copies in the USA (Yale, Columbia, NYU, LoC, and Art Institute of Chicago) and none could be traced at auction.

Offered with an autograph drawing by Wallot, showing the façade for Zeil 17, Frankfurt am Main. More sober than many of his other works in Frankfurt, the elevation employs the neo-Baroque style which soon after won him the Reichstag commission, rather than the more Romantic vernacular with which he had been more familiar. Though subsequently bombed and rebuilt, a photograph of the building in its final form, varying slightly from the plan, is reproduced in *Paul Wallot und seine Schüler* (p. 6), an extensively illustrated monograph on the architect published in the year of his death.

## HARMONIZING THE THEORETICAL AND HISTORICAL SCHOOLS

76     **WEBER, Max.** *Der Nationalstaat und die Volkswirtschaftspolitik. Akademische Untrittsrede ... Freiburg and Leipzig, Mohr (Siebeck), 1895.*

8vo, pp. [iv], 34; one leaf roughly opened, else a fine copy, as issued in the original publisher's printed wrappers.

**\$1200**

Rare first edition of Weber's inaugural lecture on the national state and economic policy, given at the University of Freiburg, where he took up the chair of political economy in 1894. In the preface Weber declares that he only decided to publish this lecture because of the stir it created among his audience.

'After early studies in the history of commercial law, he established himself as one of the leading figures in a new generation of historical political economists in the Germany of the 1890s ... Weber's early work in political economy can best be understood as reflecting the distinctive concerns of a younger generation of the historical school (including Schulze-Gävernitz, Sombart, Max and Alfred Weber). At the methodological level they sought to resolve the controversy between the theoretical and historical schools by demonstrating the theoretical character of the concepts used in historical economics on the one hand, and the historical presuppositions of theory on the other. An important element in this resolution was to secure the acceptability of the Marxian concept of 'capitalism' as a valid concept for economic analysis, despite the untenability (as they saw it) of the labour theory of value, and the exaggerated claims made for the materialist conception of history' (David Beetham in *The New Palgrave*).

COPAC locates two copies.



Franks, in the reign of Henry I, maintained the supremacy victoriously, in spite of the revolt of various tribes, during the reign of Otto, and finally ruled all Christendom. His work has become a very popular one . . . [and] is of great value, because it is often the sole authority for the events mentioned, and because it describes persons truthfully and reliably' (*Catholic Encyclopedia*).

II. Second edition (first, Paris 1514) of Saxo's *Danish history*, the principal source of the story of *Hamlet*.

On the title page of this edition is a 5-line commendatory blurb by Erasmus beginning 'In Daniam navigare malo, quae nobis dedit Saxonem Grammaticum, qui suae gentis historiam splendide magnificeque contexit. Probo vividum et ardens ingenium . . .'. We have not been able to locate the source of this blurb. Is it a quote from Erasmus's correspondence, or did the publisher Johann Bebel solicit it? Vander Haeghen (III, p. 52) offers no explanation.

Saxo was the first national historian of Denmark. 'As a chronicler both of truth and fiction he had in his own land no predecessor, nor had he any literary tradition behind him. Single-handed, therefore, he may be said to have lifted the dead-weight against him, and given Denmark a writer' (Elton, introduction to *Saxo Grammaticus*). The *History* is composed from a variety of sources: 'Saxo was to Denmark what Geoffrey of Monmouth was to Britain. He drew on Latin histories such as Bede and Adam of Bremen, on Icelandic and Danish Mss. and on oral traditions . . . . The Amleth saga belongs to a common type of revenge-story in which the hero feigns insanity or stupidity to save his life and gain an opportunity for a coup' (Bullough, *Narrative and dramatic sources of Shakespeare*).

*Provenance*: William Tennant (1805–1848), of Little Aston Hall, Shenstone, Staffordshire, with his gilt arms in centre of covers (Tennant's library was sold by Sotheby's on 7 January 1850); the Irish judge and bibliophile William O'Brien (1832–1899), with bookplate recording the gift of his library to the Jesuit community of Milltown upon his death in 1899.

I. Adams W215; BM STC German p. 920; Panzer VI 287, 869; Potthast I, LXXI and II, 1113 ('eine der vorzueglichsten Quellen des Mittelalters'); VD16 ZV 7827.

II. Adams S531; VD16 S 2049.

78 [ZAKHARIA KHANENDEH]. CHOURMOUZIOS CHARTOPHYLAX, editor. Biblos Kaloumene Euterpe [in Greek]. *Istanbul, Typographia tou Kasaros, 1830.*

Small 4to, pp. [iv], 260 (mis-numbered '259'), Greek text with musical notation in Chrysanthine neumes; several early pencil corrections or annotations in the musical scores; some light staining in first few leaves, tip of upper corner of title repaired, repaired tear in inner margin of one leaf (pp. 189–90, not affecting text); contemporary Near Eastern dark brown leather, gilt; upper cover neatly repaired at fore-edge, front inner hinge strengthened. \$6600

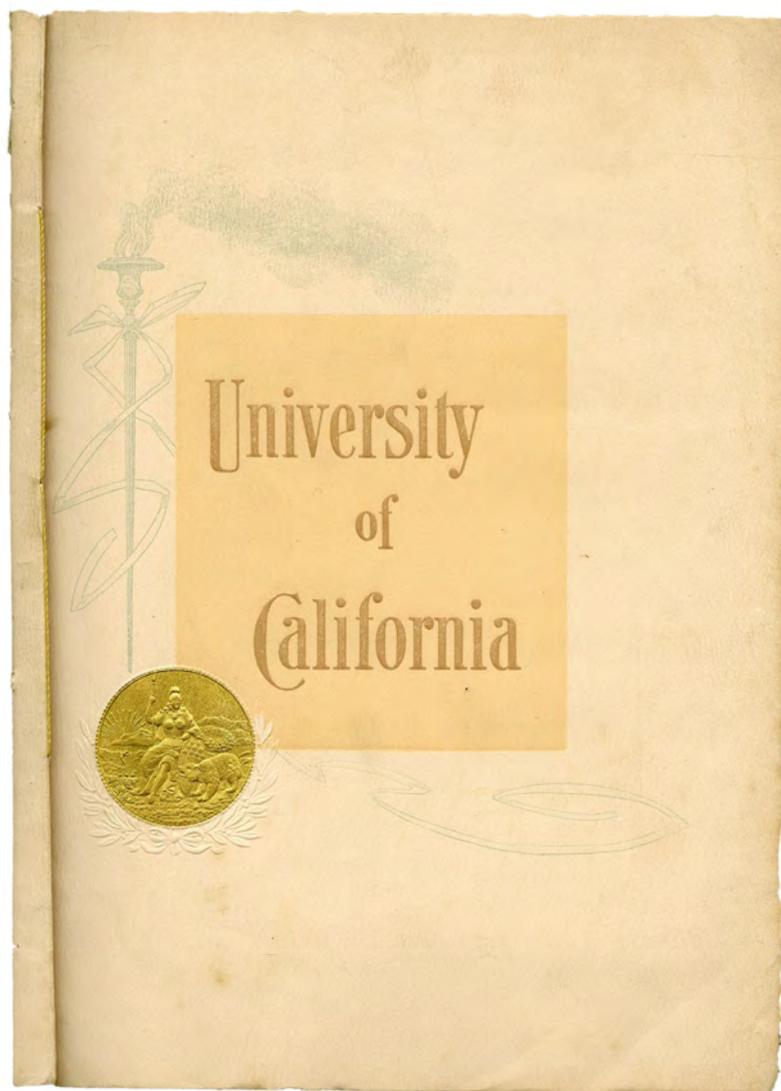
Very rare first edition of *Euterpe*, an important collection of Turkish secular songs incorporating several compositions by Zakharia Khanendeh, one of the greatest figures of classical Near Eastern music. The lyrics of his songs are in Ottoman Turkish, the language of refined music in eighteenth-century Istanbul; in the present work they are transliterated into Greek.

Zakharia, whose dates are unknown but who seems to have died towards the end of the eighteenth century, came from a wealthy Istanbul family of Greek-speaking Christians who were involved in the fur trade. He composed over a hundred pieces of secular music, some of which have come down to us via oral tradition. The majority of his works, however, have been preserved in Byzantine notation, either in manuscripts or in nineteenth-century publications.

Current thinking suggests that a collection called *Euterpe*, probably containing only a few pieces, was created by Zakharia, but that in time the composers Stavrakes Byzantios and Theodoros Phokaeus interpreted them according to the 'New Method' of Byzantine notation (Chrysanthine neumes), enriching the collection with additional pieces. These latter works include works by composers who flourished later than Zakharia as well as several unidentified compositions.

Chourmouzos Chartophylax (c. 1770–1840), who revised and corrected the collection, was a prolific composer and a key member of the Patriarchate Committee for the reform of Byzantine music notation. He is mostly known for his meticulous efforts to transcribe the complete patrimony of Byzantine and Post-Byzantine chant into the New Method.

Not in the British Library. OCLC locates just two copies (New York Public Library and Princeton).





CALVARY CHURCH.



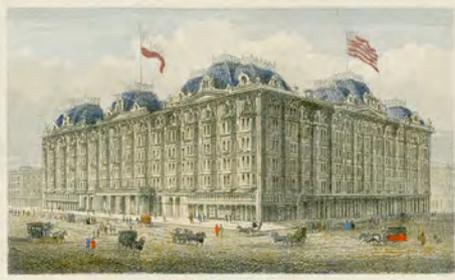
CITY HALL.



SANSOME STREET.



NEVADA BLOCK.



PALACE HOTEL.



CLIFF HOUSE.



RUSS HOUSE - MONTGOMERY STREET



MERCANTILE LIBRARY BUSH STREET



LICK HOUSE.



MURPHY, GRANT & CO'S BUILDING - SANSOME STREET



P.M.S. CO'S WHARF - OFF FOR CHINA AND JAPAN



THE WHITE HOUSE.



ORIENTAL BLOCK.



GRAND HOTEL.



OCCIDENTAL HOTEL.



CALIFORNIA STREET. CORNER SANSOME.



CORNER FIRST AND MARKET STREET.



CORNER GEARY AND KEARNY STREET.



MONTGOMERY STREET.



CALIFORNIA STREET.